THE

UNITED STATES' SACRED HARMONY.

CONTAINING

The RUDIMENTS of *VOCAL MUSIC.*

In a concise and comprehensive Manner;

AND A LARGE AND VALUABLE COLLECTION OF

PSALM TUNES AND ANTHEMS.

Selected from the most celebrated Authors in the UNITED STATES and GREAT-BRITAIN.

For the Use of SCHOOLS, SINGING SOCIETIES, and CHURCHES.

ALSO,——A LARGE NUMBER OF TUNES NEVER BEFORE PUBLISHED.

BY AMOS PILSBURY.

Oh may I breath no longer, than I breathe
My soul in praise to Him, who gave my soul,

And all her infinite of prospect fair,
Cut thro' the shades of death, great Love! by thee.

YOUNG.

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NOV. 1799.

PREFACE.

THE pleaſure and improvement to be derived from that ſublime part of Muſic which takes for its object the great Author of Nature, require no comment from the Compiler of this work. He need only obſerve, that all American publications have hitherto been deficient in variety of Muſic and Metres.

To obviate, therefore, the great inconvenience of either carrying about a number of books at a time, or being continually enſlaved to the fatigue of tranſcribing, the Compiler has endeavoured to accommodate Tunes to all the different ſorts of Metres, for ſacred worſhip, extant.*

The advantage, both for Worſhipping Aſſemblies and Schools, of having the Metres all ſorted and numbered, is likewiſe evident; there being in this caſe nothing further requiſite than comparing the numbers, (which are all accurately explained in the Index) to find when different Tunes apply to the ſame Metres.

Such tunes as before wanted Trebles or Counters, the Compiler has taken great pains to complete; knowing that without them the Muſic muſt be imperfect.

For commencing Author, no other apology ſeems neceſſary, than the great want of variety of Metre in the Tunes before publiſhed. With theſe obſervations, the Author aſſures his peruſers, that he has not been ſparing of expenſe or induſtry to render the following ſheets worthy of the public approbation.

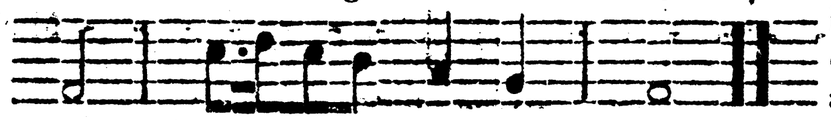
CHARLESTON, S. C. *July*, 1799.

* Such as Dr. Watts' Pſalms and Hymns—Tate and Brady's Verſion—Dr. Rippon's Selection—Relly's Hymns—Pſalms and Hymns uſed in the Preſbyterian Church, Charleſton, S. C.—The Olney Hymns—The Pocket Hymn Book, compiled by Mr. Aſbury and Dr. Coke—and all the different Metres publiſhed by the Rev. John Weſley, Charles Weſley, George Whitefield, &c. &c.

INTRODUCTION.

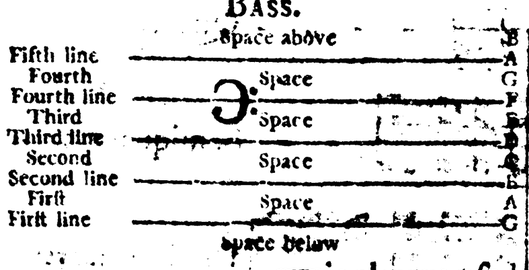
ALL muſic is founded on ſeven diſtinct ſounds. The human voice being incapable of uttering more than ſeven ſounds, that are original, all above theſe are the ſame repeated. For which reaſon the firſt ſeven letters of the alphabet, beginning with the laſt letter G, are made the ground of this Science; thus, G, A, B, C, D, E, F, repreſent the ſeven ſounds; and raiſing the voice to the ſecond G, forms what is called an octave, which is of the ſame nature and conſequently reckoned the ſame ſound with the firſt G.

Three of theſe octaves form the general ſcale of muſic,* they being conſidered the ordinary compaſs of the human voice.

The Stave  is five lines with their ſpaces whereon muſic is written. Theſe lines and ſpaces derive their names reſpectively from the letters which are placed upon them; as in the following leſſon.

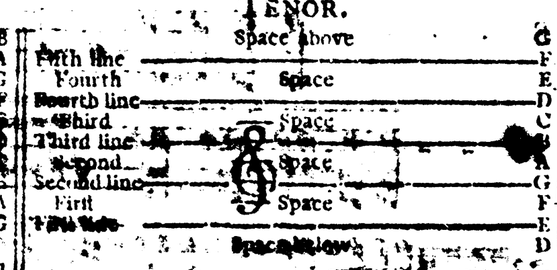
LESSON I.

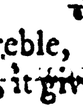
BASS.



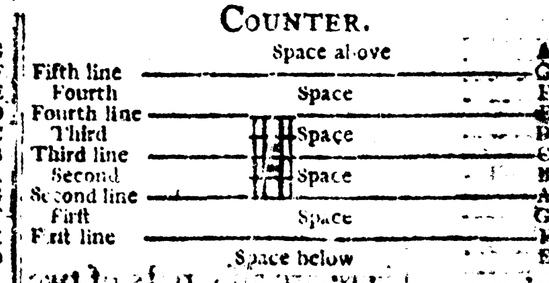
The F cliff, thus is always uſed in the Baſs: whatever line it ſtands upon, it gives that line the name of F, as in the above example.

TENOR.



The G cliff, thus or  is generally uſed in the Tenor and Treble, and whatever line it ſtands on, it gives that line the name of G.

COUNTER.



The C cliff, thus is commonly uſed in the Counter: it gives whatever line it ſtands on the name of C.

TREBLE.

The G cliff, thus or is generally uſed in the Treble and Tenor, and gives whatever line it ſtands on the name of G.

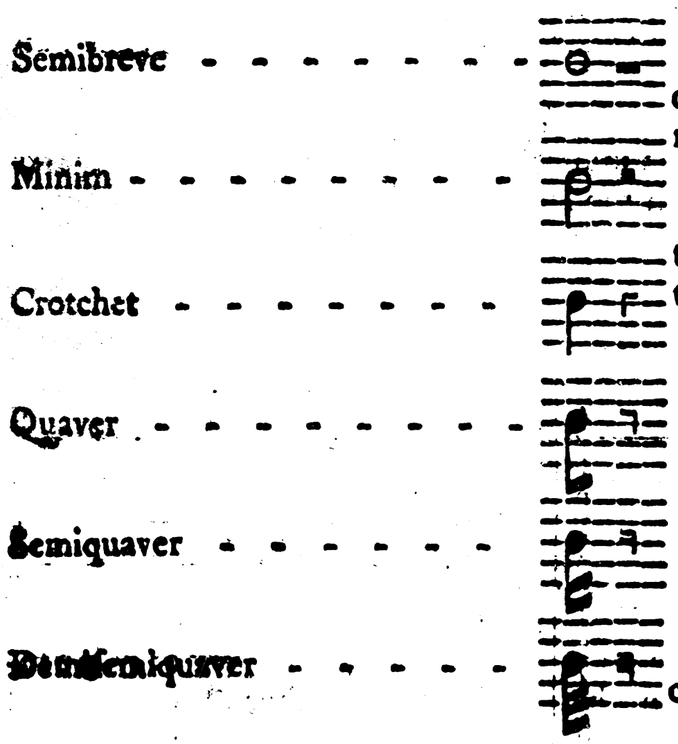
Whenever theſe cliffs are removed to any other line on the ſtave, they remove all the letters with them in the ſame order in which they are above, thereby

* See general ſcale.

thereby changing the names of the lines and ſpaces agreeable to the poſition of the letters. The C cliff is ſometimes uſed in the tenor, in which caſe it is placed on the fourth line of the ſtave.

LESSON II.

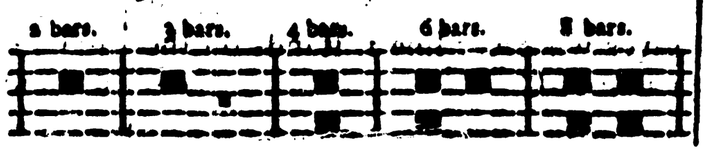
Names of the notes. Notes. Reſts.



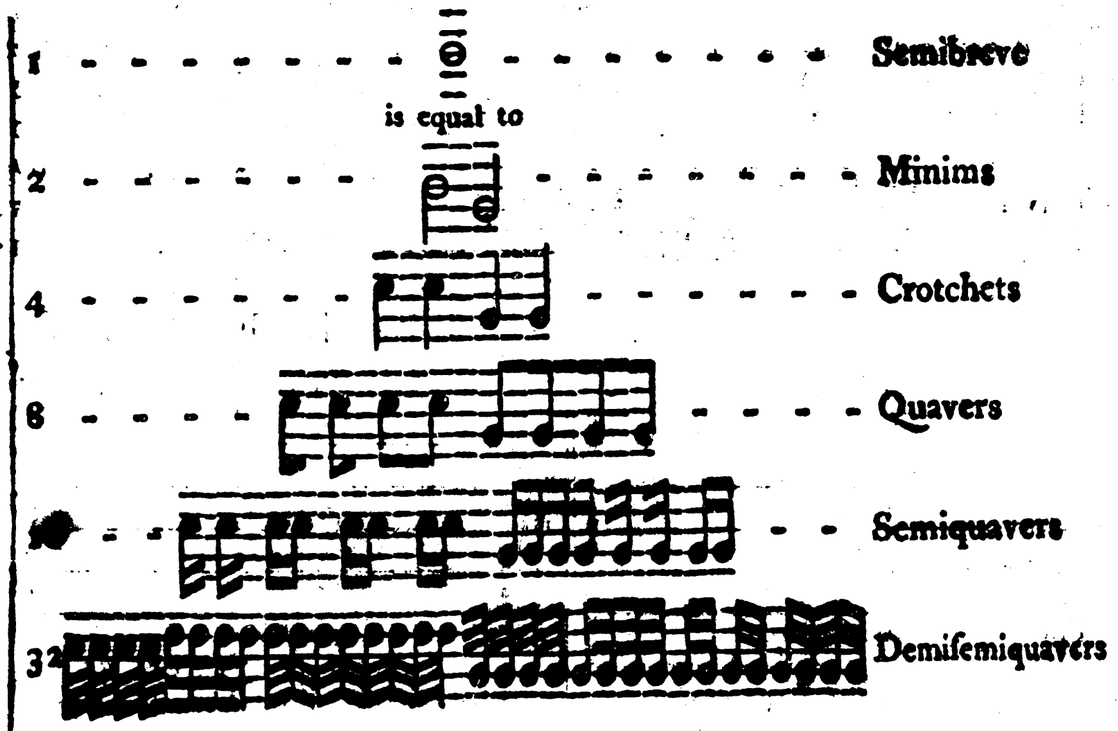
A reſt is a mark of ſilence of the ſame duration as the note which it repreſents.

The ſemibreve reſt is uſed to fill a bar in all moods of time.

There are alſo reſts of two or more bars.



Proportion of the notes.



The notes bear the ſame proportion in all moods of time.

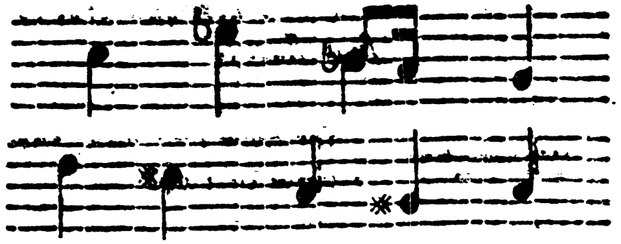
LESSON III.

Rule for finding the *mi*.

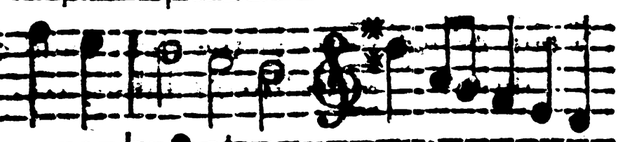
The natural place for *mi*, is B,

But if B be flat, mi is in	E	If F be ſharp, mi is in	F
If B and E be flat, mi is in	A	If F and C be ſharp, mi is in	C
If B E and A be flat, mi is in	D	If F C and G be ſharp, mi is in	G
If B E A and D be flat, mi is in	G	If F C G and D be ſharp, mi is in	D
If B E A D and G be flat, mi is in	C	If F C G D and A be ſharp, mi is in	A

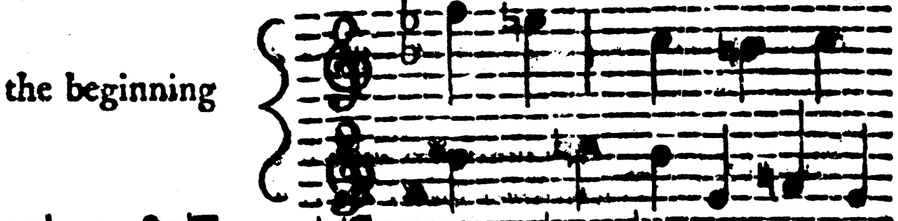
The Flat ♭ ſet before any note ſinks it half a tone.



The Sharp ♯ ſet before a note raiſes it half a tone.

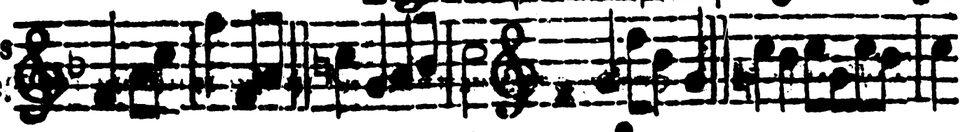


When one or more of theſe flats or ſharps are ſet at the beginning of a tune, they influence all the notes on the lines and ſpaces on which they ſtand, throughout the tune, unleſs contradicted by a natural.

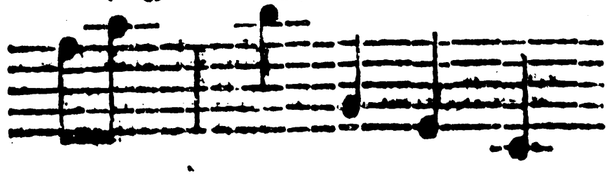


The Natural ♮ Set before a note made flat or ſharp by the governing flats or ſharps at the beginning of the tune, reſtores it to its primitive ſound.

Naturals alſo, in tranſpoſed muſic, introduced in the places of the flats or ſharps by which it was tranſpoſed, reſtore it to the natural key or ſcale.



Ledger line ——— is added when notes aſcend or deſcend beyond the ſtave.



LESSON IV.

Brace [or { shows how many parts are ſung together.

The Slur ⁀ is drawn over or under ſo many notes as are ſung to one ſyllable; *as in the example.*

☞ *Where quavers, &c. are tied, as in the example, the ſlur is omitted, it being in that caſe quite ſuperfluous.*

The figure 3 ſet over or under three notes of any kind, denotes that they are to be performed in the time of two.

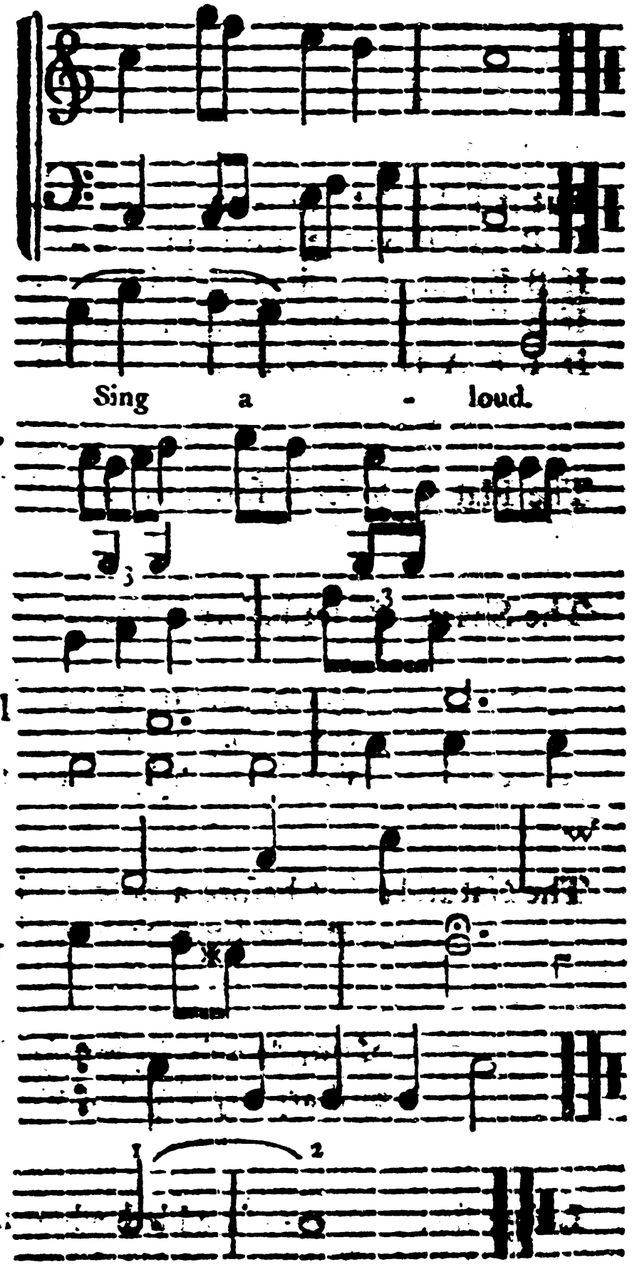
Point of Addition ˙ ſet at the right hand of any note makes it one third longer. A pointed ſemibreve is equal to three minims, &c.

The Direct ↵ at the end of a ſtave directs the performer to the firſt line in the next ſtave.

The Hold 𝄐 Any note over which this is placed muſt be dwelt upon longer than its proper time. *This ſometimes ſhews the end of lines, in Pſalm tunes.*

The Repeat 𝄆 or 𝄇: denotes that the muſic muſt be repeated from thence to a double bar or cloſe.

The figures 1 2 placed over the end of a tune, imply that the note under figure 1 muſt be ſung the firſt time, and *that* under figure 2 when repeated, paſſing figure 1, unleſs they be tied together with a ſlur, in which caſe both muſt be ſung; *as in the example.*



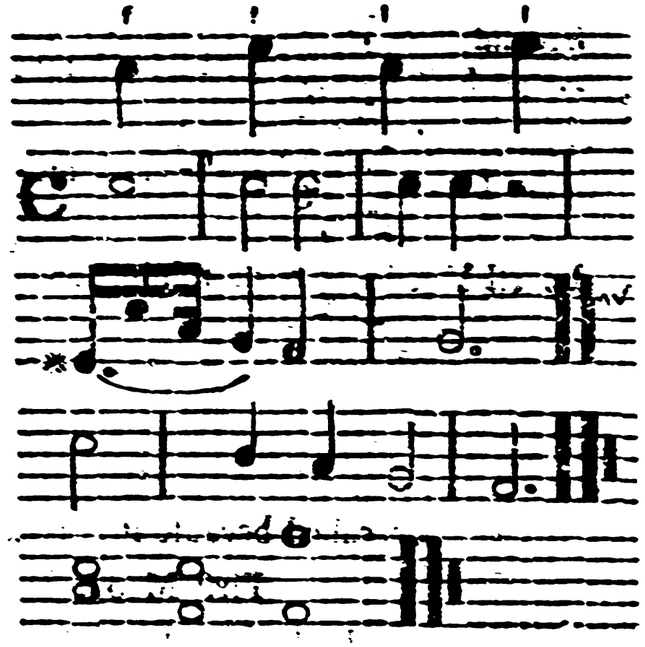
The mark of distinction ' placed over a note, implies that it muſt be ſung diſtinctly and emphatically.

Single bar divides the time agreeable to the meaſure.

Double bar ſhows the end of a ſtrain.

Cloſe ſhows the end of a tune.

Chooſing notes are thoſe placed directly one over the other, either of which may be ſung.

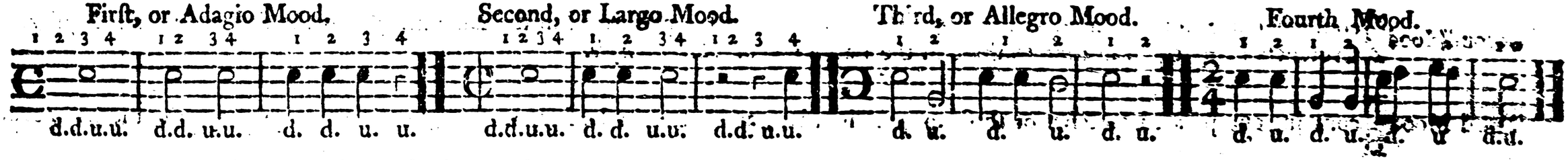


LESSON V.

Of TIME and MEASURE.

Common time is meaſured by even numbers, as two, four, eight, &c. and the bars are always divided into equal parts or beats. *See example.*

COMMON TIME MOODS.



The firſt, or Adagio Mood has a ſemibreve for its meaſure note; each bar containing that or its quantity in other notes or reſts. It is performed in the time of four ſeconds, or while you may leiſurely count 1, 2, 3, 4; counting 1, 2, with the hand down, and 3, 4, with it up, making four equal beats, two down, and two up. *See the above example.*

Second, or Largo Mood $\frac{3}{2}$ } has the ſame meaſure note, and is beat in the ſame manner as the other, only a third quicker.

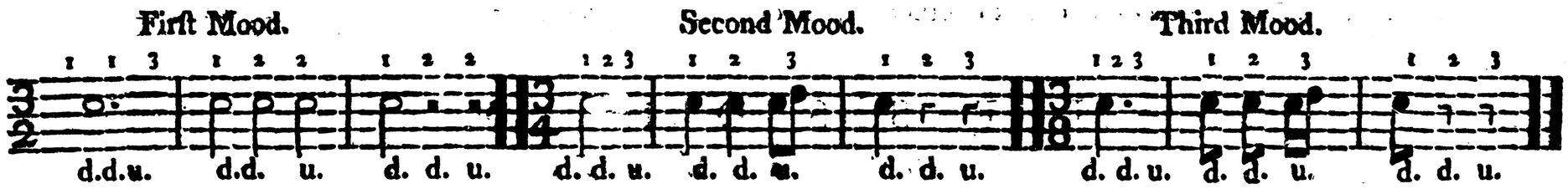
Third, or Allegro Mood $\frac{3}{2}$ } has the ſame meaſure note, and two beats in a bar, one down, the other up. It is ſung almoſt as quick again as the firſt mood.

FourthMood $\frac{3}{4}$ } has a minim for its meaſure note, and is performed in the ſame manner as the Allegro Mood, only a third quicker.

L E S S O N VI.

TRIPLE TIME.

So called becauſe it is meaſured by odd numbers, or threes, and performed with three beats. *See the following example.*



First Mood $\frac{3}{2}$ } contains one pointed ſemibreve, or three minims in a bar. It is beat in the time of three ſeconds, three beats in a bar, two down and one up. Minims being performed in the ſame time as crotchets in the Adagio mood. *See example above.*

SecondMood $\frac{3}{4}$ } contains one pointed minim, or three crotchets in a bar, and is performed in the ſame manner as the firſt, only a third quicker. Crotchets being equal in time to thoſe in the Largo mood. *See example.*

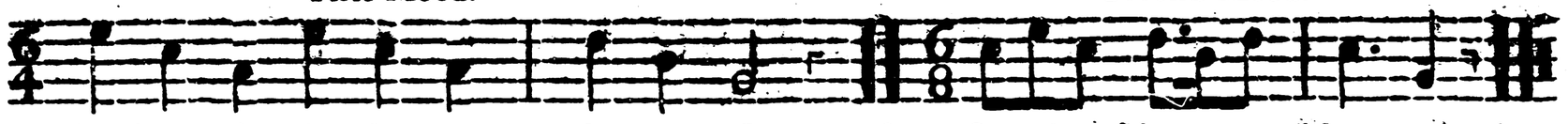
Third Mood $\frac{3}{8}$ } contains one pointed crotchet or three quavers in a bar, and is beat in the ſame manner, but nearly as quick again as the firſt mood.

LESSON VII.

COMPOUND TIME.

These moods are a compound of common and triple measure; common, as the bar is divided into equal parts, or beats; and triple, as each half of the bar is three fold.

First Mood. Second Mood.



First Mood $\frac{6}{4}$ contains six crotchets in a bar, and is performed in the time of two seconds, with two equal beats, one down and the other up. *See example above.*

SecondMood $\frac{6}{8}$ contains six quavers in a bar, and is performed in the same manner as the other, only a third quicker.

☞ The hand falls at the beginning of the bar in all moods of time.

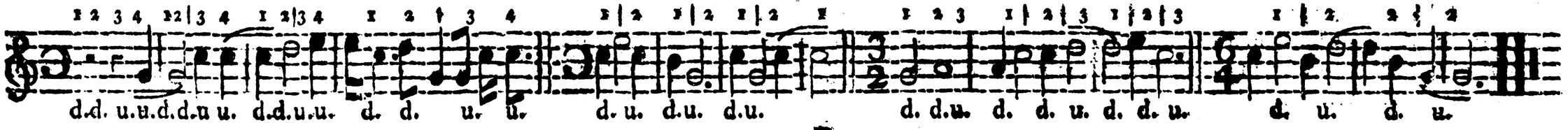
Accent is a certain emphatical force or stress of voice upon particular notes or parts of the bar, and is one of the coherent properties of Music. It seems to have taken its rise from poetic measure. This is to be performed by striking the accented note with a *degree* of emphasis, and rolling with ease over the note or notes unaccented, and so off to the next accented note. The accent, in the three first moods of common time, falls on the first and third notes or parts of the bar. In the triple time moods, on the first and last; and in the compound moods, on the first and fourth. But in case either of *syncopated* or *pointed* notes, the accent should always give way to the measure and position of the notes; as it would have a very disagreeable effect to sing the pointed semibreve as three minims, or a pointed minim as three crotchets, with their proper *accents*. From this it appears, that the crotchets or quavers, in the common time moods, are always accented in couplets; and, in the compound moods, in threes. But only quavers or semiquavers are accented in couplets in the triple time moods.

The figures, in the foregoing moods of time, express the number of proportional parts of a semibreve contained in a bar. As for instance, in the fourth mood of common time, the figures $\frac{2}{4}$ show that the bar contains two crotchets, or $\frac{2}{4}$ths of a semibreve. *This rule will apply to the figures in all the other moods.*

LESSON VIII.

Of SYNCOPATION and TRANSITION.

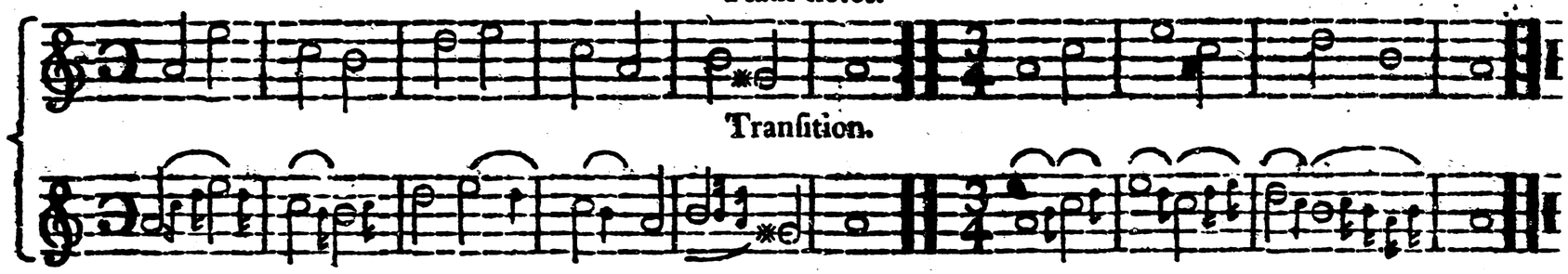
Notes of syncopation are these driven out of their proper order in the bar, or driven through the bar, and require the hand to rise or fall while sounding. This interfering with the natural accents of the bar renders it very difficult for young beginners. *See example.*



Tranſition is ſliding gracefully from one note to another. It is neceſſary, in performing this grace, to roll through the intervals between the notes with ſuch elaſticity of voice, as not to introduce any diſtinct notes or ſounds; as this would alter the ſenſe of the compoſition, and frequently cauſe diſcords. *See example.*

Plain notes.

Tranſition.

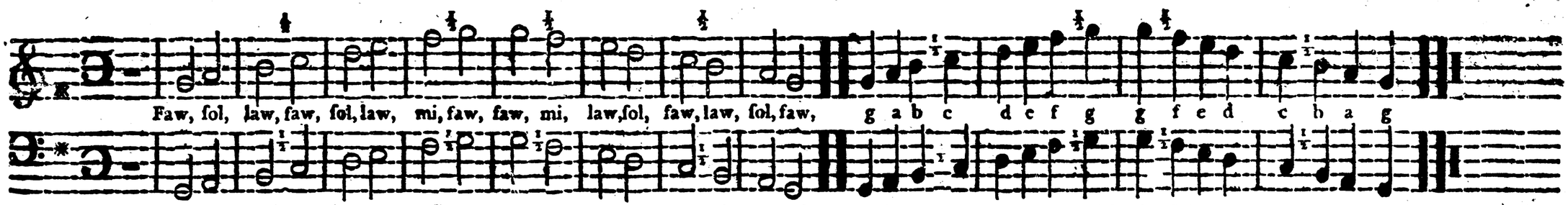


LESSON IX.

For TUNING the VOICE.

It is neceſſary always to obſerve, that the order of the notes aſcending from the mi, is faw, ſol, law, faw, ſol, law, then mi again, and deſcending from the mi, law, ſol, faw, law, ſol, faw. *See example.*

The EIGHT NOTES, or OCTAVE.

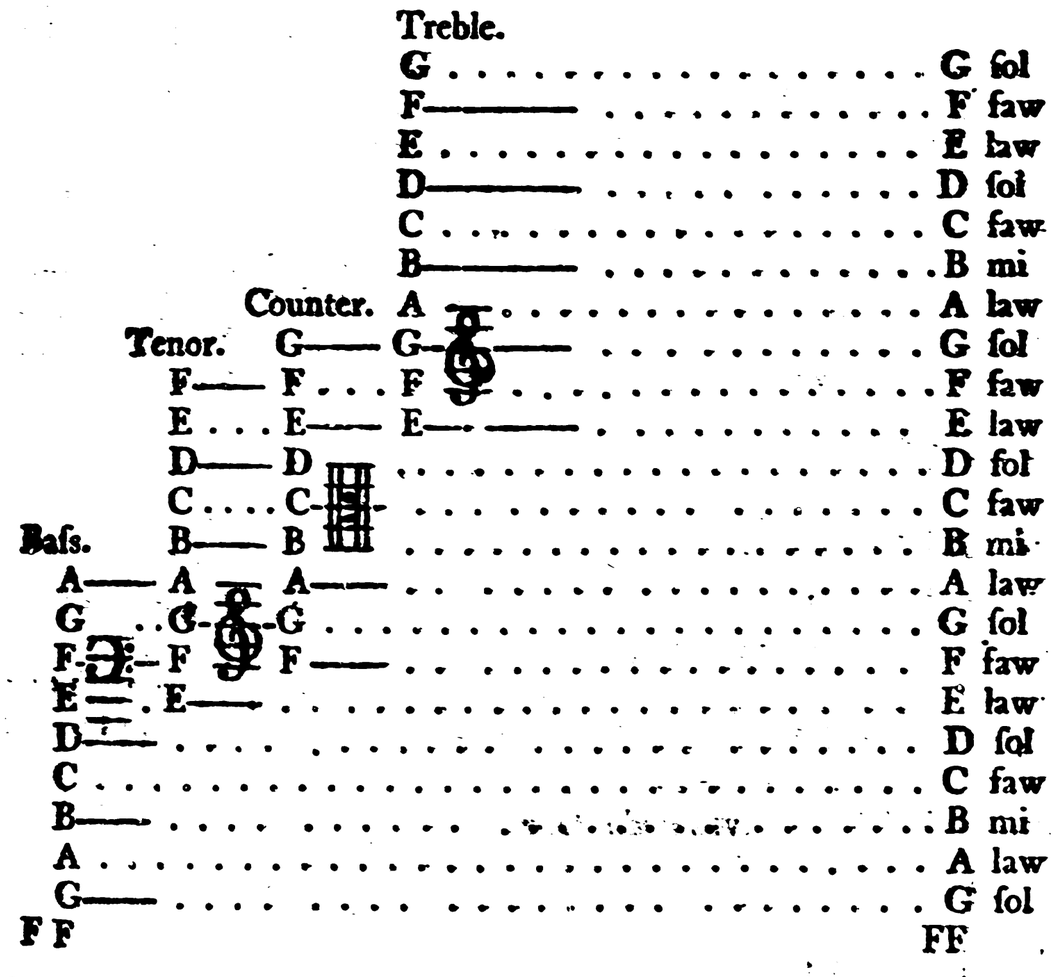


An octave conſiſts of five whole tones and two half tones. The half tones are always to be found between mi and faw, and law and faw.

HAVING laid down, in the foregoing leſſons, the rudiments of muſic in as conciſe and comprehenſive manner as poſſible; I ſhall now exhibit the general ſcale, and ſome mathematical examples, more particularly neceſſary for the advanced ſcholar; then, with a few obſervations, conclude this part of the work—referring the learner, for more extenſive and general information, to the Maſſachuſetts Compiler,* which contains an excellent treatiſe on this ſcience.

* This work was arranged and compiled by Meſſrs. Gram, Holyoke and Holden, and publiſhed by Thomas and Andrews of Boſton, in 1795.

The GENERAL SCALE or GAMUT.



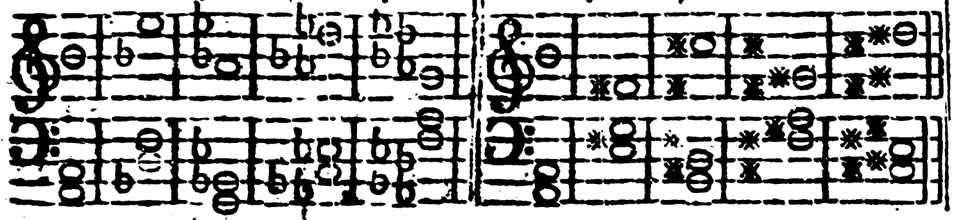
The letters in the above Scale being all ſummed up into one regular column at the right hand, exhibit, at one view, the correſponding ſounds of the different parts. Thus, the ſecond or upper G in the Baſs and the firſt or lower G in the Tenor and Counter are uniſon, or the ſame ſound. The upper G in the Tenor and Counter are a uniſon with the lower G of the Treble; and ſo of the other letters.——From the firſt or lower G in the Baſs to the upper G in the Treble are three octaves. All the letters below theſe are called *double*; as, double FF, &c.—and all above, *notes in alt.*

Of TRANSPOSITION.

In Tranſpoſition, the Flats muſt be added, one at a time, ſo as to remove the *mi* a fourth above or a fifth below its former poſition; and the Sharps ſo as to remove it a fifth above or a fourth below, which will be the place of the Sharp laſt added. By this means the ſemitones are always fixed at the ſame diſtances from the new key note as in the former or natural key; as appears by the following Scale.

Tranſpoſition of the mi, *proved mathematically.*

	By Flats.					By Sharps.					
Natural Scale, *mi* in B	B♭ *mi* in E	BE♭ *mi* in A	BE♭A *mi* in D	BE♭AD *mi* in G	Natural Scale, *mi* in B	F♯ *mi* in F	FC♯ *mi* in C	FCG♯ *mi* in G	FCG♯D♯ *mi* in D	12 Semitones in an octave.	
G . ſol	. ſol	. law	. law	. mi	G . ſol	. faw	. faw			8th.	12
						F♯ mi	♯ law	♯ law	♯ ſol	♯ 7th.	11
F . faw	. faw	. ſol	. ſol	. law	F . faw					♭ 7th.	10
E . law	. mi				E . law	. law	. ſol	. ſol	. faw	6th.	9
		E♭ faw	♭ faw	♭ . ſol					D♯ mi	♭ 6th.	8
D . ſol	. law	. law	. mi		D . ſol	. ſol	. faw	. faw		5th.	7
				D♭ faw			C♯ mi	♯ law	♯ law	♯ 4th.	6
C . faw	. ſol	. ſol	. law	. law	C . faw	. faw				4th.	5
B . mi					B . mi	. law	. law	. ſol	. ſol	♯ 3d.	4
	B♭ faw	♭ . faw	♭ . ſol	♭ . ſol						♭ 3d.	3
A . law	. law	. mi			A law	. ſol	. ſol	. faw	. faw	♯ 2d.	2
		A♭ faw	♭ faw					G♯ mi	♯ law	♭ 2d.	1
G . ſol	. ſol	. law	. law	. mi	G . ſol	. faw	. faw			Uniſon.	



Theſe two ſtaves are a practical explanation of the ſcale to which they are annexed. The upper ſtave ſhews the place of the *mi*, and the lower or Baſs ſtave the key notes. The upper note is the major or ſharp key, and the lower one the minor or flat key.—— The Table annexed to this Scale at the right hand proves the 12 ſemitones in an octave.

Of KEYS.

A key note is the predominant tone to which, as a centre, all the other ſounds have a natural reference. This is always the concluding note of the baſs, and is the note from which the pitch of the tune ſhould be taken.

There are but two natural keys in muſic. C the ſharp or major key, and A the flat or minor key; theſe keys are always known by their greater or leſſer thirds. C, the major key, has the greater 3d. 6th. and 7th. above its key note. A, the minor key, has the leſſer 3d. 6th. and 7th. above its key note. *See example and Mathematical Scale.*

Of CONCORDS and DISCORDS.

Four of the ſeven ſounds in muſic are called concords, viz. the uniſon, third, fifth and ſixth; with their octaves. The uniſon and fifth are perfect chords; the third and ſixth are imperfect; but the major third is more perfect than the minor, the latter containing only three ſemitones.

The ſecond, fourth, and ſeventh, being more harſh and diſagreeable to the ear, are called diſcords. Of theſe the fourth comes neareſt to an imperfect concord; but the ſecond, and ſeventh ought never to be admitted in compoſition if poſſible to be prevented; but, if they muſt be uſed, let it be only in very ſhort notes.

EXAMPLE *of the* CONCORDS *and* DISCORDS, *with their* OCTAVES *under them.*

	Concords.				Diſcords.		
	Uniſon.	rd.	th.	th.	d.	th.	th.
Single chords	1	3	5	6	2	4	7
Their octaves	8	10	12	13	9	11	14
	15	17	19	20	16	18	21
	22	24	26	27	23	25	28

OBSERVATIONS.

A THOROUGH knowledge of the preceding leſſons is indiſpenſably neceſſary; the attainment of them will ſufficiently qualify the pupil for practice. In the next place he may proceed to ſome plain tune, on the major key. Teachers of muſic ſhould take great care in the firſt ſetting out, that their ſcholars contract no diſagreeable habits; becauſe much of their future proficiency and manner of performance, depends on the firſt impreſſions. Performing by the words ſhould not be introduced until the ſchool has attained to a juſt notion of time and ſound, and can read any tune by note and letter, without embarraſſment.

Every performer ſhould have that part aſſigned to him which he can perform with the greateſt eaſe; otherwiſe the performance will be unnatural, and conſequently unpleaſing: and no performer ſhould ſing a ſolo, or any other ſtrain which belongs to a different part, without particular deſire. One voice on a high part, generally requires two or three on the baſs, i. e. a ſchool or choir ſhould have more than one half the voices on the baſs. Where this is not practicable, a baſs viol would be of great ſervice, if the perſon who uſes it is thorough in the knowledge of the inſtrument.

Of PRONUNCIATION.

GOOD pronunciation is one of the firſt and principal beauties of ſinging. The mouth ſhould be opened freely, but not wide; either extreme would deſtroy a good tone, and prevent juſt expreſſion. Many ſingers who read and ſpeak tolerably well, are extremely erroneous in their manner of pronouncing ſome particular words, when they are ſet to muſic; for inſtance, the words *reaſon*, *hearken*, *token*, &c. which have but one accent, are often ſung *rea-son*, *heark-en*, *to-ken*, which is very diſagreeable and improper. Words which end in *ple*, *ble*, &c. are often falſely accented on the laſt ſyllable, which renders them thus, *pel*, *bel*, &c. Words ending in *y*, with a few exceptions, ſhould be pronounced as ending in *e*, or ſhort *i*. The *l* ſhould be ſilent in *walk*, *talk*, *calm*, &c. In fine, the beſt direction which can be given is this; let every word be ſung diſtinctly, ſmoothly, and gracefully, every way conformably to the beſt rules of ſpeaking.

Of TIME.

IN beating time, great care is neceſſary that the hand do not influence the voice, by creating miſplaced accents, which is almoſt an univerſal error. To prevent this, avoid all violent motion; the leaſt motion of the hand or finger is ſufficient to preſerve time. No ſtrain ſhould be ſung any faſter in the quickeſt mood of time, than will admit of plain, diſtinct pronunciation. By hurrying a piece of muſic, performers are apt to ſing *harſh* and *uneven*; in conſequence of which, the beauty of the ſubject is obſcured, and confuſion introduced. Hence we learn that the ſubject and occaſions ſhould govern the movement.

Of SOFT SINGING.

IN a ſchool, or choir, where ſoft muſic is ſucceſsfully inculcated, it would be difficult for an attentive obſerver to point out many imperfections. Soft muſic is always accompanied with graceful motion, juſt expreſſion, proper accent, and captivating harmony. On the other hand, harſh ſinging is attended with convulſive motion, bad pronunciation, miſapplied accent, and a diſguſtful jarring. The latter is too juſt a deſcription of the preſent mode of ſinging, occaſioned in a great meaſure by a miſtaken idea, which many entertain, that good muſic conſiſts principally in ſinging loud; but juſt the reverſe of this is the caſe. In performing *fortes* and *fortiſſimos*, the voice ſhould not be extended beyond its natural elevation; in performing *pianos* the voice ſhould be reduced to as ſmall a degree of ſound, as will juſt admit of intelligible pronunciation; and in all common ſtrains, a medium ſhould be conſtantly obſerved, neither ſo faint, as to dwindle into indifference, nor ſo loud as to admit of a ſingle harſh tone. Such a practice, if once adopted and purſued, will not fail to arreſt the attention and gain the approbation of every adequate judge of muſic. A reform in theſe particulars muſt begin with teachers of muſic; hence the great importance of employing ſuch inſtructors, as will, by their example as well as precept, inculcate ſoft, ſmooth, and graceful ſinging. *Solos* ſhould be ſung ſoft, high notes clear, but not loud. In ſinging counter, great attention is neceſſary, that every note be touched ſoft, and ſmooth, otherwiſe the counter will predominate, which is very inconſiſtent with the principles of muſic.

Of DIRECTORY TERMS.

A STRICT and conſtant adherence to the terms, *moderato*, *vivace*, *forte*, *piano*, &c. will add greatly to the beauty of the performance, and are of as great importance as any other characters in muſic. No one, it is preſumed, will diſpute the neceſſity of ſuch terms as are occaſionally placed over the muſic; yet ſingers in general are ſo regardleſs of them, that the effect they are intended to produce on the audience, is entirely loſt. When the term *moderato* occurs, the ſtrain ſhould be performed at leaſt one third part ſlower. The ſame difference ſhould be obſerved in all other terms, particularly in *piano*. The ſurpriſing good effect of ſuch a method, if once properly adhered to, will be ſeen by the attention it will command in every audience.

Of the TRILL.

THE trill has not been attended to in the preceding rules; it being much better to omit than attempt it in young Schools. The moſt important graces and ornaments of muſic are natural accompliſhments. It is therefore impoſſible to acquire them mechanically, ſo as to add to the real beauty of the muſic.

PARTICULAR REMARKS.

IN tunes of four parts in ſcore, the parts are thus arranged:—1ſt, the baſs—2d, the tenor—3d, the counter—and 4th the treble. In tunes of three parts, the middle part is conſidered as the air, where it is not expreſſed otherwiſe in the beginning of the ſtave.

MUSICAL TERMS, EXPLAINED.

ADAGIO, *the ſloweſt movement.*
Affettuoſo, *affectionately.*
Air, *the leading part.*
Allegro, *a quicker movement.*
Allegretto, *not ſo quick as allegro.*
Andante, *the 3d degree of movement; diſtinctly.*
Andantino, *quicker than Andante.*
Baſs, *the loweſt part in harmony.*
Binary time, *two equal motions in a bar.*
Choro Grando, *grand chorus.*
Con Dolce, *with ſweetneſs.*
Con Furia, *with boldneſs.*
Creſcendo or Cres, *increaſing or ſwelling.*
Da Capo, *cloſe with the firſt ſtrain.*
Diminuendo or Dim. *to diminiſh the ſound.*
Duetto, *two parts ſung together.*
Expreſſivo, *expreſſively.*
Forte or For. *ſtrong and loud.*
Fortiſſimo or Fortis. *louder than Forte.*
Fuge, *is a compoſition where the parts fall in one after another.*
Grave, *ſlow and ſolemn.*
Largo, *the ſecond degree of movement.*
Larghetto, *not ſo ſlow as Largo.*
Maeſtoſo, *with majeſty.*
Moderato or Mod. *ſlower than the uſual time of that mood.*
Mezza Voce, or Mez. Pia. *between Forte and Piano.*
Piano or Pia. *ſoft.*
Pianiſſimo or Pianis. *very ſoft.*
Plaintive, *mournfully.*
Spirituoſo, or Con. Spirito, *with life and ſpirit.*
Solo, *one part alone.*
Tacit, *to be ſilent.*
Tranſition, *ſliding gracefully, or ſoftening the roughneſs of a leap.*
Trio, *three parts.*
Triple, *a ſpecies of time, of three parts in a bar.*
Uniſon, *two or more voices on one ſound.*
Vigoroſo, *with energy and vigour.*
Vivace, *in a lively ſtile.*
Volti, *turn over.*

A CANON.

* 3 times.

4 parts in 2.

Lift up your heads, O ye gates, And be ye lift up, ye ev - er - laſt - ing

Lift up your heads, O ye gates, O ye gates, And be ye lift up, And be ye lift up, ye ev - er - laſt - ing doors, And the

Lift up your heads, O ye gates, And be ye lift up, ye ev - er - laſting doors, And the King of

Lift up your heads, O ye gates, O ye gates, And be ye lift up, And be ye lift up, ye

Clefs third time.

doors, And the king of glory, the King of glory ſhall come in. The King of glory ſhall come in.

King of glo - ry ſhall come in. Lift up your heads, O ye gates, O ye

glory, the King of glory ſhall come in. The King of glory ſhall come in. Lift up your heads, O ye

ev - er - laſting doors, And the King of glory ſhall come in. Lift up your

If angels sung a Saviour's birth, If angels sung, &c.

If angels sung a Saviour's, Saviour's birth, Oh that auspicious morn,

If angels sung a Saviour's birth, If angels sung, &c.

If angels sung a Saviour's birth, If, &c. We well may

We well may imitate their mirth, Now he again is born, Now he again, &c.

We well may imi - - tate their mirth, Now he again is born, Now he again, Now he again is born.

We well may imitate their mirth, We well may imitate their mirth, Now he again is born, Now, &c.

imitate their mirth, We well may imi : : : tate their mirth, Now he again, &c. Now, &c.

Shepherds rejoice, lift up your eyes, And send your fears away; News from the region of the skies, Salvation's born to day.

Jesus the God whom angels fear, Comes down to dwell with you, To day he makes his entrance here, But not as monarchs do.

SHERBURNE. C. M.

Songs of im - mortal praiſe belong To my almighty God, He has my heart, and

He has my heart, and be my tongue, To

He has my heart, and be my tongue, To ſpread his

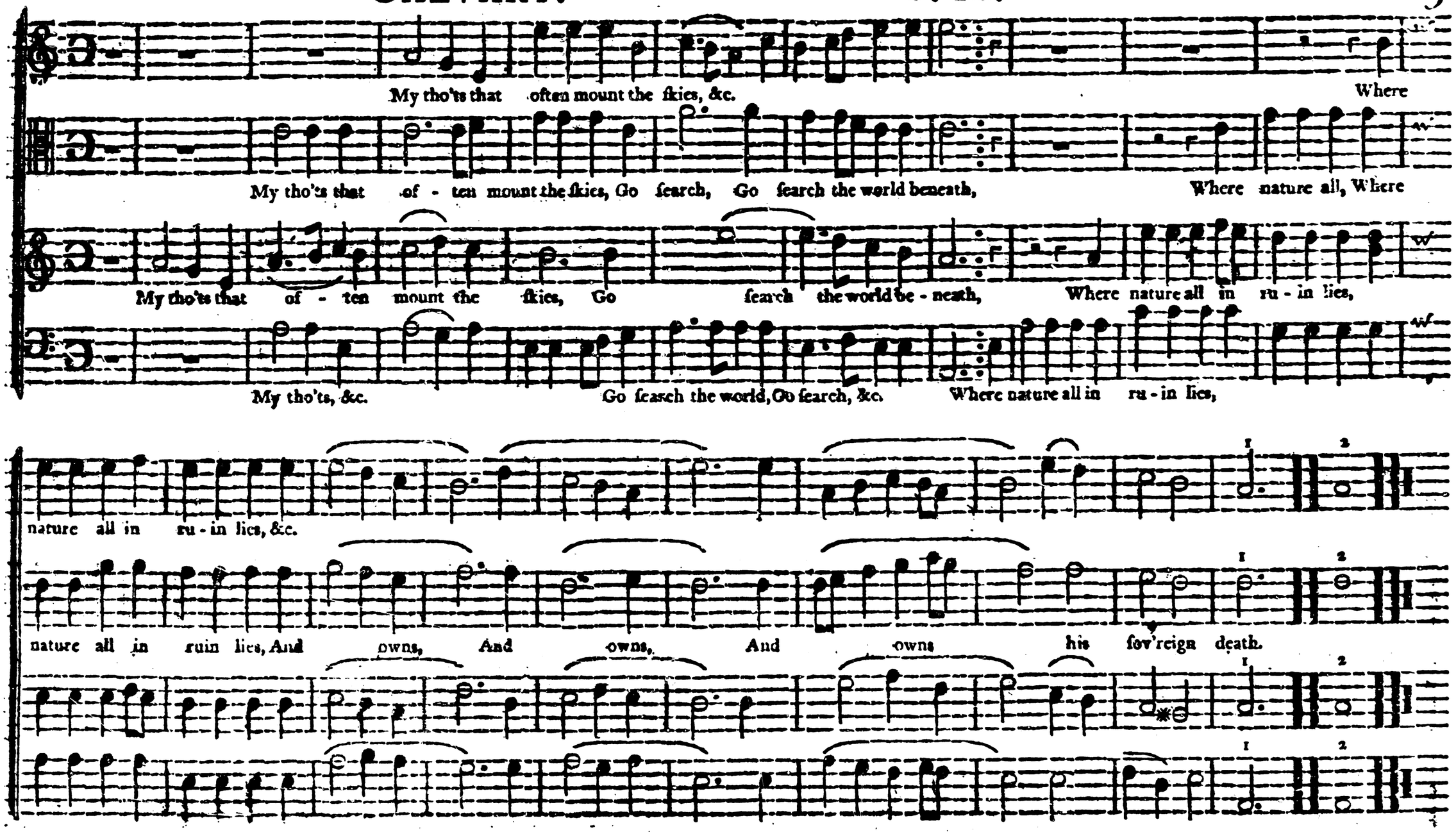
He has my heart, and be my tongue, To ſpread his

be my tongue, To ſpread his name abroad, To ſpread his name abroad. He has my heart, and be my tongue, To ſpread his name abroad.

ſpread his name abroad, To ſpread his name abroad. He has my heart, and be my tongue, To ſpread his name abroad.

name abroad, To ſpread his name abroad. He has my heart, and be my tongue, To ſpread his name abroad, To ſpread his name abroad.

To ſpread his name abroad. He, &c.


My tho'ts that often mount the ſkies, &c.
Where
My tho'ts that of - ten mount the ſkies, Go ſearch, Go ſearch the world beneath,
Where nature all, Where
My tho'ts that of - ten mount the ſkies, Go ſearch the world be - neath,
Where nature all in ru - in lies,
My tho'ts, &c.
Go ſearch the world, Go ſearch, &c.
Where nature all in ru - in lies,
nature all in ru - in lies, &c.
nature all in ruin lies, And owns, And owns, And owns his ſov'reign death.

EXETER. C. M. Double.

My tho'ts on awful ſubjects roll; Damnation and the dead; What horrors ſeize the guilty ſoul, Upon a dying bed.

Ling'ring about theſe mortal ſhores, She makes a long delay, Till like a flood of rapid force, Death ſweepe the wretch away.

With rev'rence let, &c. With rev'rence let, &c.

With rev'rence let, &c. appear, And bow before the Lord;

With rev'rence let the saints appear, With rev'rence let the saints appear, the saints appear, His high commands with

With rev'rence let the saints appear, With, &c. His high commands with rev'rence

His high commands with rev'rence hear, His high, &c. And tremble, &c. And tremble at his word, And, &c.

high commands with rev'rence hear, His high commands with rev'rence hear, And tremble at his word, And tremble at his word.

rev'rence hear, And tremble at his word, And tremble, &c.

hear, His high commands, His high commands, And tremble at his word, And, &c. And, &c.

OCEAN. C. M. Double.

Thy works of glory, mighty Lord, That rule the boiſt'rous ſea, The ſons of courage ſhall record, Who tempt that dang'rous way, At thy command the

At

At thy command the

At thy command the winds ariſe, And ſwell the tow'ring waves.

winds ariſe, And ſwell the tow'ring waves, And ſwell the tow'ring waves. The men aſtoniſh'd mount the ſkies, And ſink in gaping graves.

thy command the winds ariſe, And, &c.

winds ariſe, And ſwell the tow'ring wa - - - - - - - - - ves.

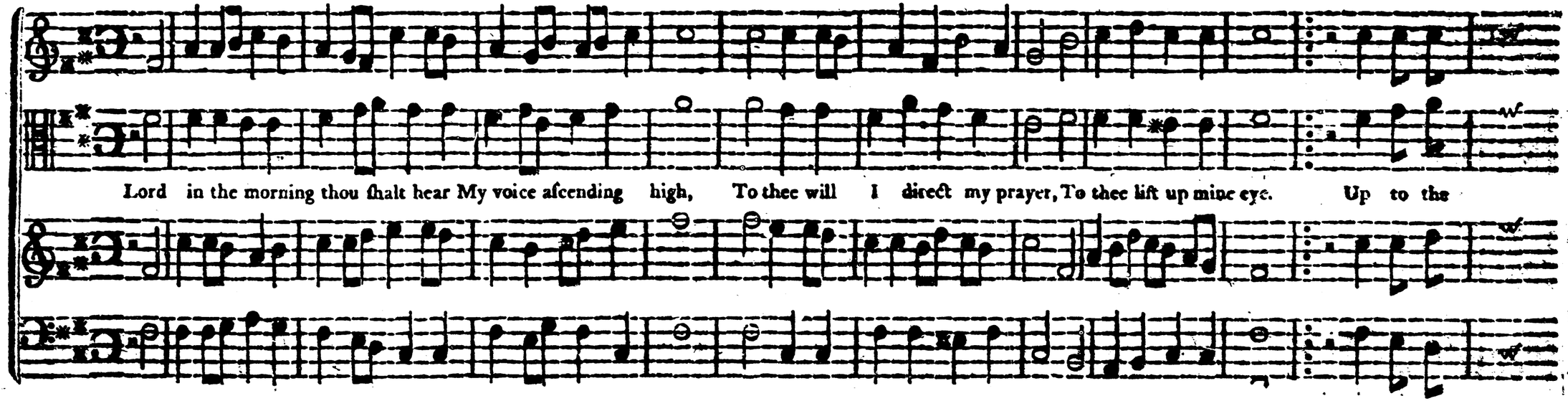
The Lord defcended from above, And bow'd the heav'n moſt high, And underneath his feet he caſt The darkneſs of the ſky.

On cherubs and on

Full royally he rode, And on the wings of mighty winds Came flying all abroad, And on the wings of mighty winds Came flying all abroad.

cherubim, Full, &c.

PHOEBUS. C. M. Double.



So

Early, my God, without delay, I haſte to ſeek thy face, My thirſty ſpirit faints a - - way, Without thy cheering grace: So pilgrims on the

So pilgrims on the ſcorching ſand, So

So pilgrims on the ſcorching ſand, So pilgrims on the

pilgrims on the ſcorching ſand, Beneath a burning ſky, Long for a cooling ſtream at hand, Long for a

ſcorching ſand, Beneath a burning ſky, Long for a cooling ſtream, Long for a cooling ſtream at hand, Long for a cooling ſtream at hand, And they muſt drink or die.

pilgrims on the ſcorching ſand, Beneath a burning ſky, Long for a cooling ſtream

ſcorching ſand, Beneath a burning ſky, Long for a

JORDAN. C. M. Double.

Lively.

There is a land of pure delight, Where ſaints immortal reign; Infinite day excludes the night, And pleaſures baniſh pain.

So to the Jews old Cana's flood, While Jordan roll'd between.

Sweet fields beyond the ſwelling flood, Stand dreſt in living green,

Lively.

Before the rofy dawn of day, To thee, my God, I'll ſing: Awake my ſoft and tuneful lyre, Awake each charming ſtring.

Awake, and let thy flowing ſtrains, Glide thro' the midnight air, While high amidſt her ſilent orb, The ſilver moon rolls clear.

33d PSALM. C. M. Double.

Rejoice, ye righteous, in the Lord; This work belongs to you: ſing of his name, his ways, his word, How holy, juſt and true!

His mercy and his righteouſneſs, Let heav'n & earth proclaim; His works of nature and of grace Reveal his wond'rous name.

My ſoul oppreſs'd with ſorrows weight, Had ſunk a-

Had not thy word been my delight, When earthly joys were fled, My ſoul oppreſs'd with ſorrow's weight, Had ſunk among the dead, Had

My ſoul oppreſs'd with ſorrow's weight, Had ſunk among the dead, Had ſunk a-

My ſoul oppreſs'd with ſorrow's weight, Had ſunk among the dead, Had ſunk among the dead.

mong the dead, Had ſunk among the dead. My ſoul oppreſs'd with ſorrow's weight, Had ſunk among the dead.

ſunk among the dead. My ſoul oppreſs'd with ſorrow's weight, Had ſunk among the dead.

mong the dead. My ſoul oppreſs'd with ſorrow's weight, Had ſunk a - mong the dead, Had ſunk among the dead.

My ſoul oppreſs'd with ſorrow's weight, Had ſunk among the dead, Had ſunk among the dead.

DOVER. C. M. Double.

And let this fee - ble body fail, And let it faint or die, My soul shall quit this mournful vale, And soar to worlds on high: Shall

join the dis - embody'd saints, And find its long-fought rest, That ea - ger bliss for which it pants, In the Redeemer's breast.

My thot's furmount thoſe lower ſkies, And look within the vail, There ſprings of endleſs pleaſure riſe, The waters never

fail. There I behold with ſweet delight, The bleſſed Three in One, And ſtrong affections fix my ſight On God's eternal Son.

St. Asaph. C. M. Double.

Give thanks to God the sov'reign Lord, His mercies still endure, And be the King of kings ador'd,

His truth is ever sure. What wonders hath his wisdom done, How mighty is his hand:

Treble tacit 1st time.

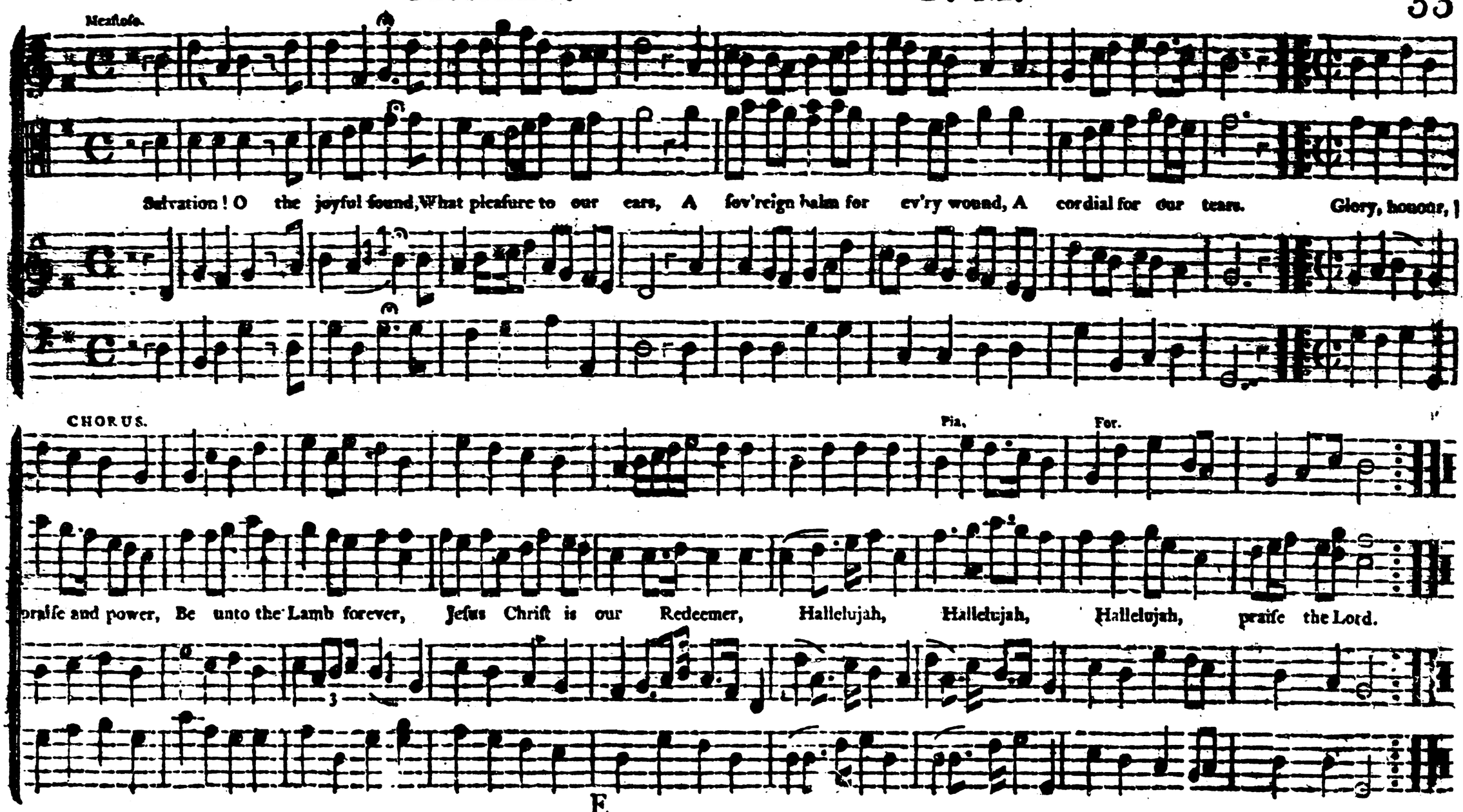
Heav'n earth and sea, earth and sea, earth and sea, he

Hallelujah, Hallelujah,

fram'd alone, How wide is his command! Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah.

Hallelujah,

Hallelujah,


Salvation! O the joyful sound, What pleasure to our ears, A sov'reign balm for ev'ry wound, A cordial for our tears. Glory, honour,
praise and power, Be unto the Lamb forever, Jesus Christ is our Redeemer, Hallelujah, Hallelujah, Hallelujah, praise the Lord.

34th Psalm. C. M.

The praiſes of my

Through all the changing ſcenes of life, In trouble and in joy, The

The praiſes of my God ſhall

The praiſes of my God ſhall ſtill,

God ſhall ſtill, The praiſes of, &c. My heart, My heart, &c. My, &c.

praiſes of my God, The praiſes, &c. My heart and tongue employ, &c.

ſtill, The praiſes of my God ſhall ſtill My, &c.

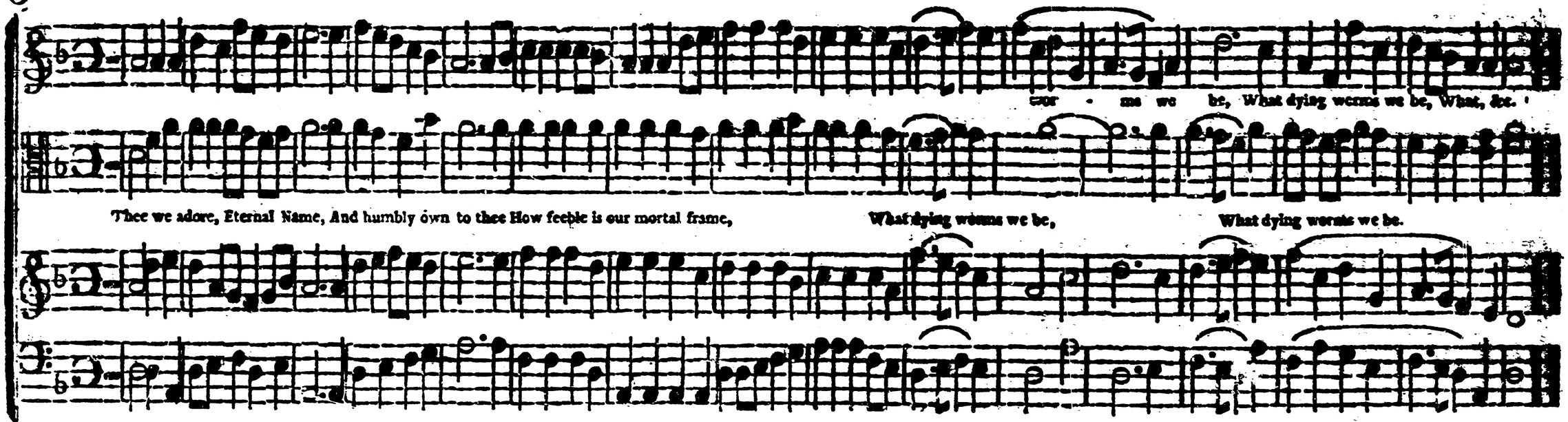
VIRGINIA. C. M.

Thy words the rag ng winds control, And rule the boist'rous deep; Thou mak'ſt the ſleeping billows roll, The rolling billows ſleep, The rolling billows ſleep.

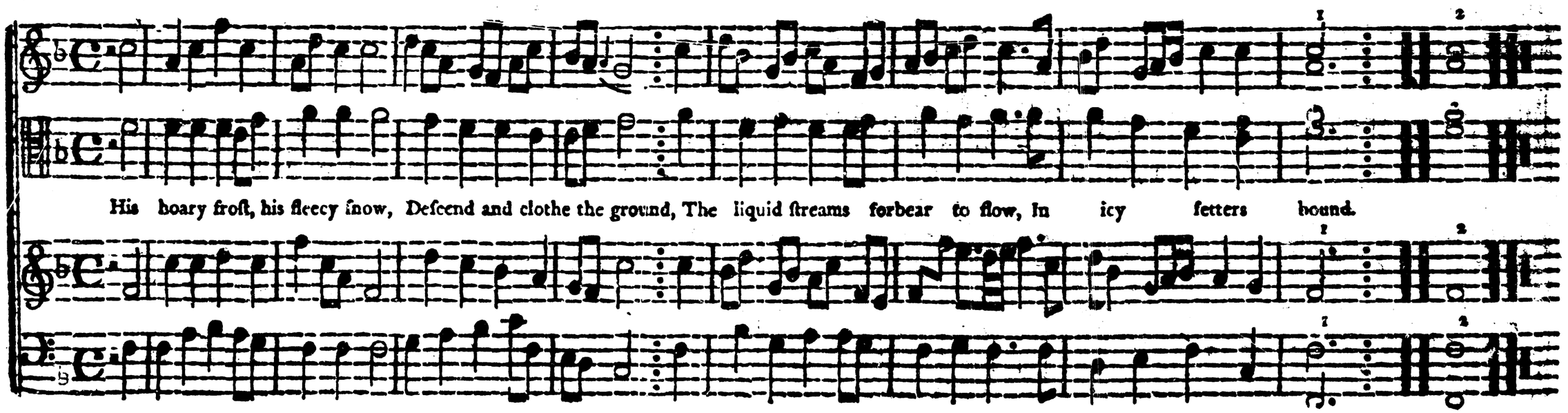
SUFFIELD. C. M.

Teach me the meaſure of my days, Thou Maker of my frame; I would ſurvey life's narrow ſpace, And learn how frail I am.

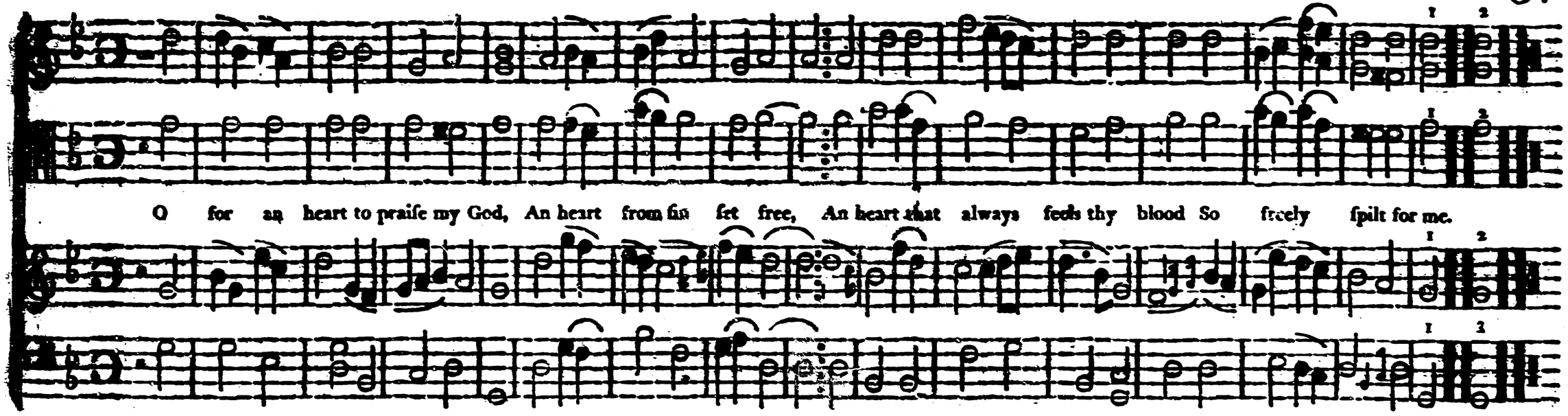
WORTHINGTON. C. M.



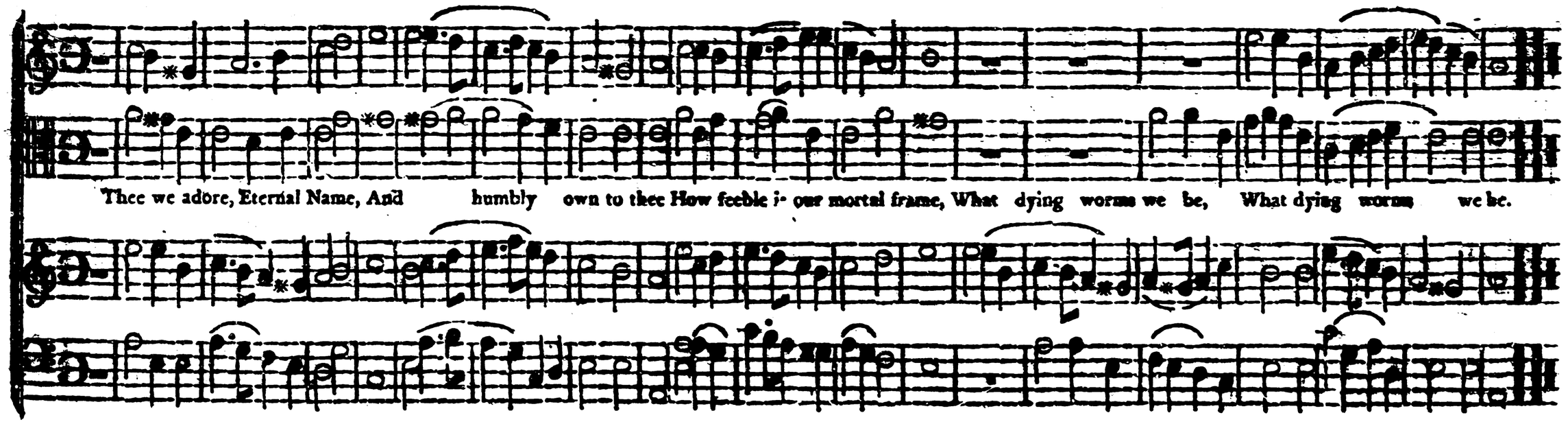
WINTER. C. M.



KENSINGTON. C. M.



NEWBURY. C. M.



GEORGIA. C. M.

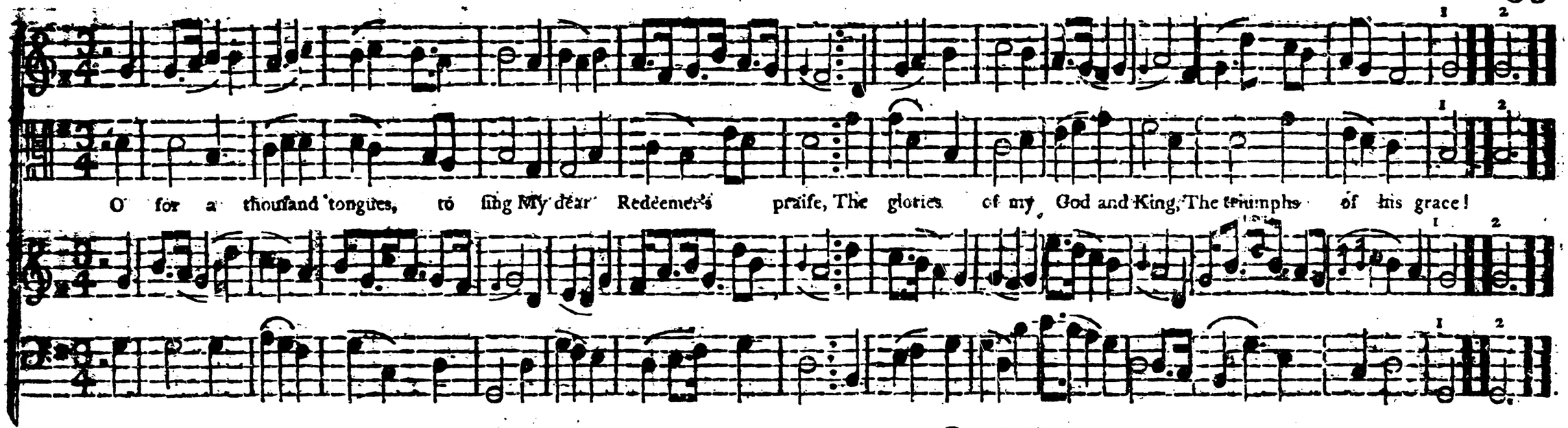
How vain are all things here below, How falſe and yet how fair! Each pleaſure hath its poiſon too, And ev'ry ſweet a ſnare.

MILES-LANE. Hy. 117. R. S. C. M.

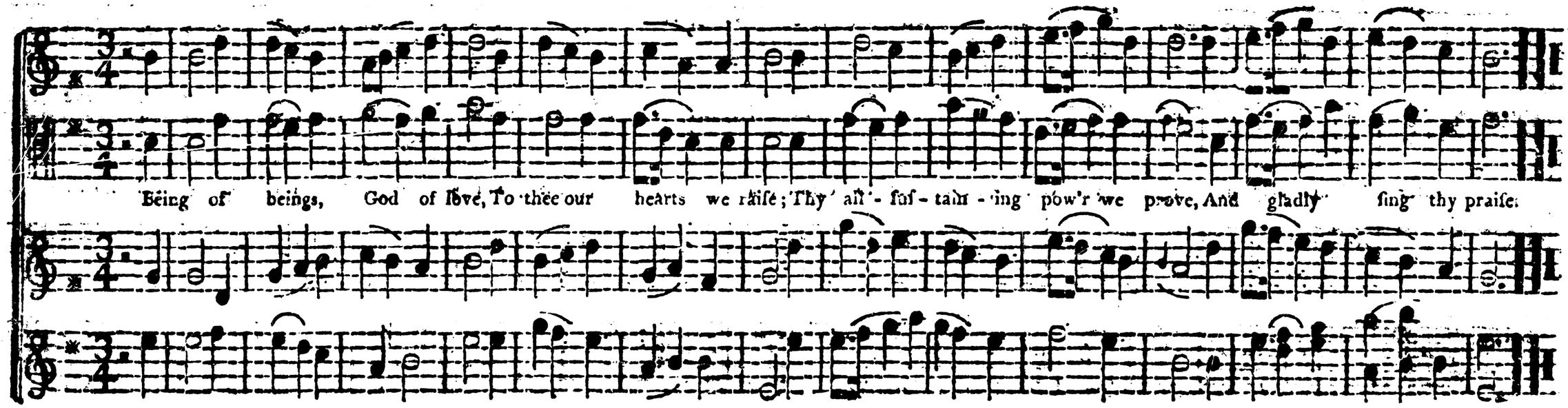
For. Slow.

All hail the pow'r of Jeſu's name, Let angels proſtrate fall; Bring forth the royal diadem, And crown him, crown him, crown him, crown him, Lord of all.

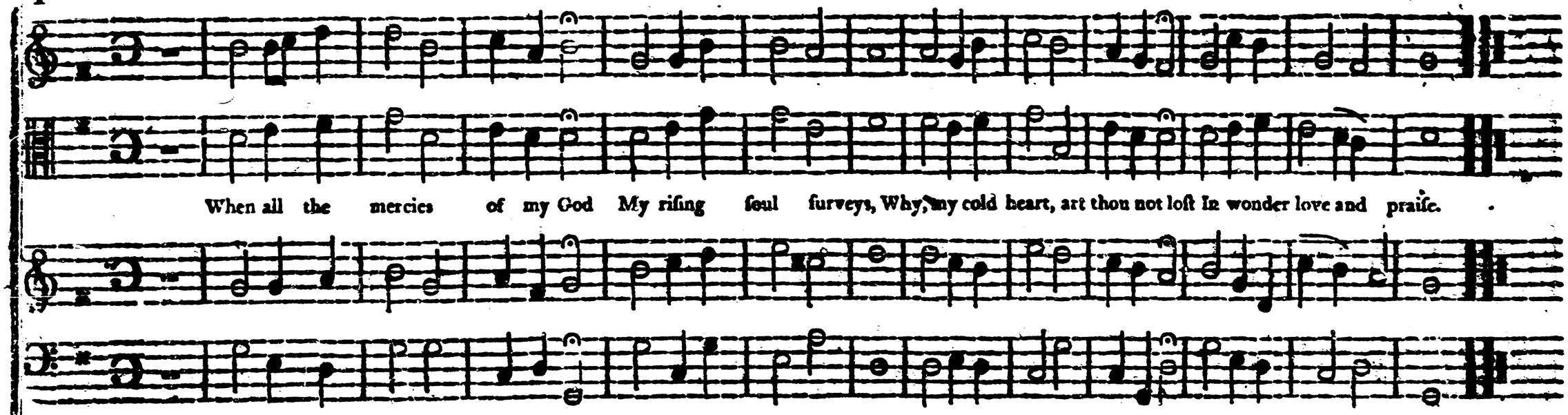
ABINGDON. C. M.



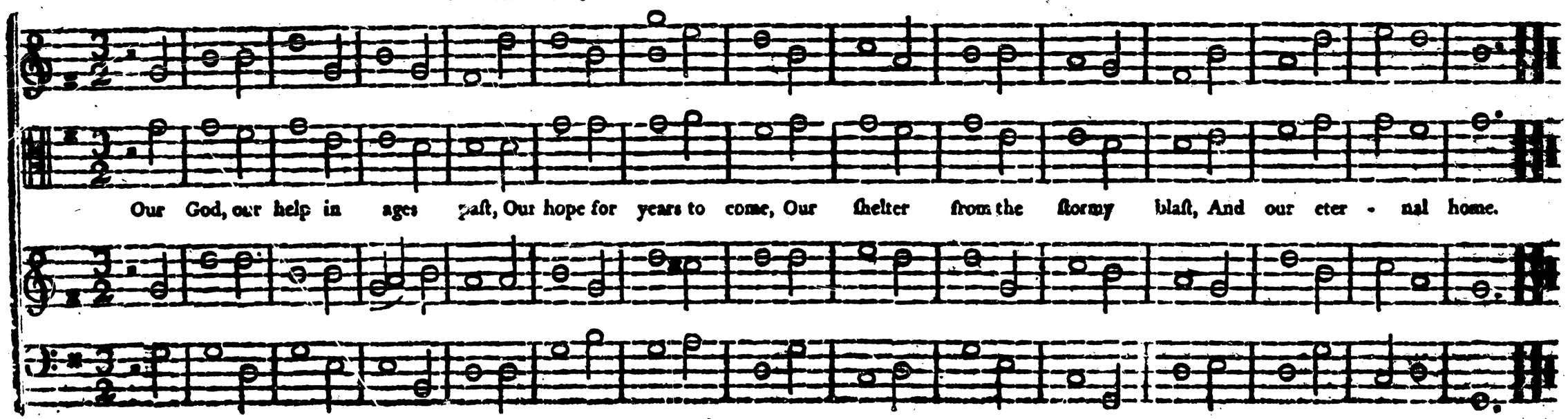
IRISH. C. M.



ROCHESTER. C. M.



MEAR. C. M.



BEDFORD. C. M.

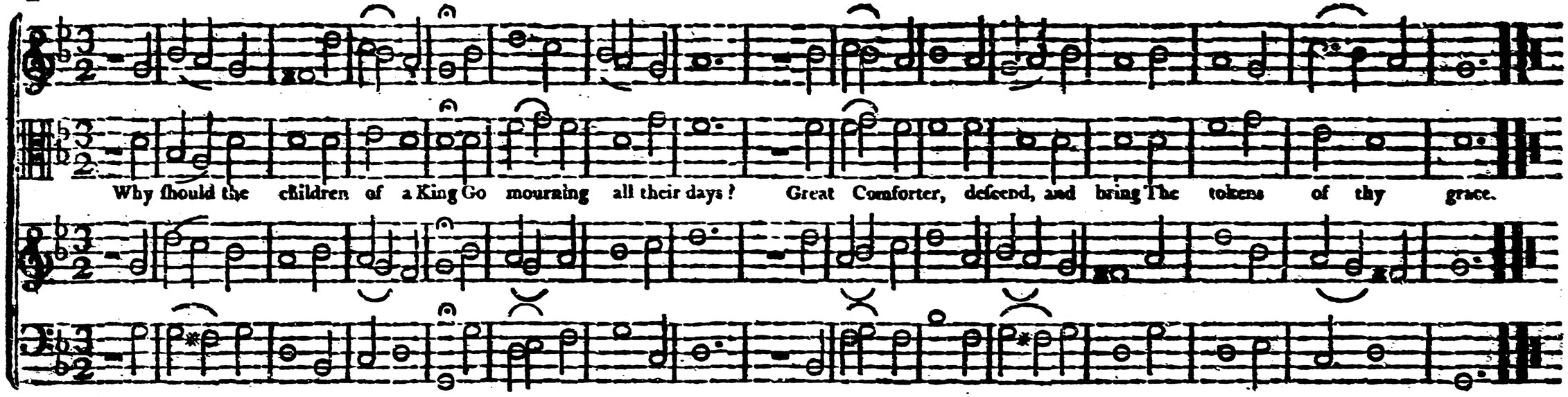
My God, my ever - lasting hope, I live up - on thy truth; Thy hands have held my childhood up, And ſtrengthen'd all my youth.

BUCKINGHAM. C. M.

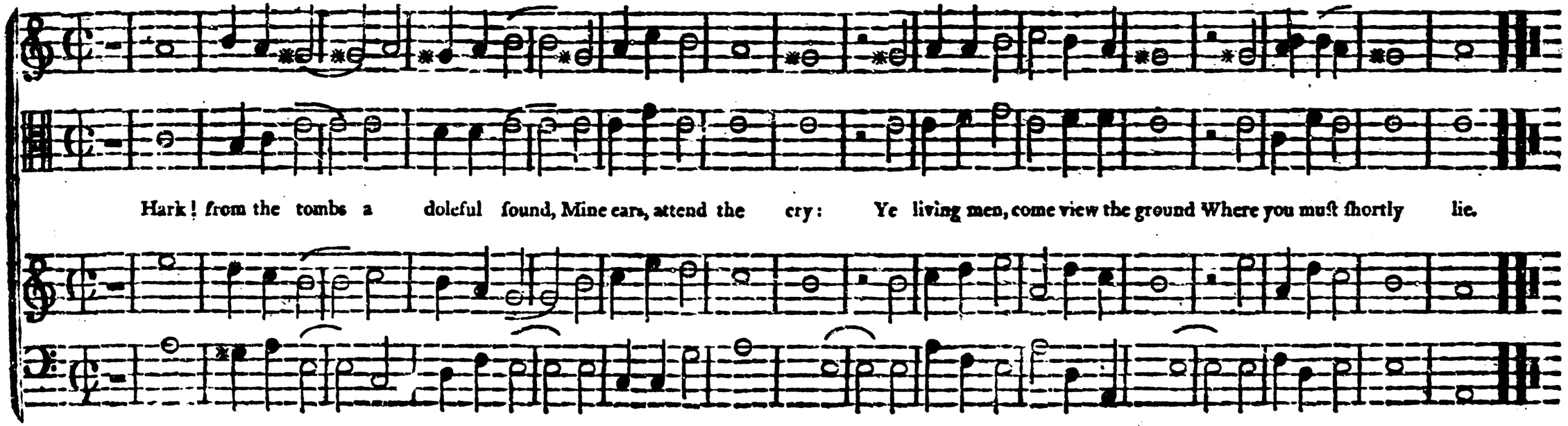
My drowſy pow'rs, why ſleep ye ſo? Awake my ſluggiſh ſoul; Nothing hath half thy work to do, Yet nothing's half ſo dull.

F

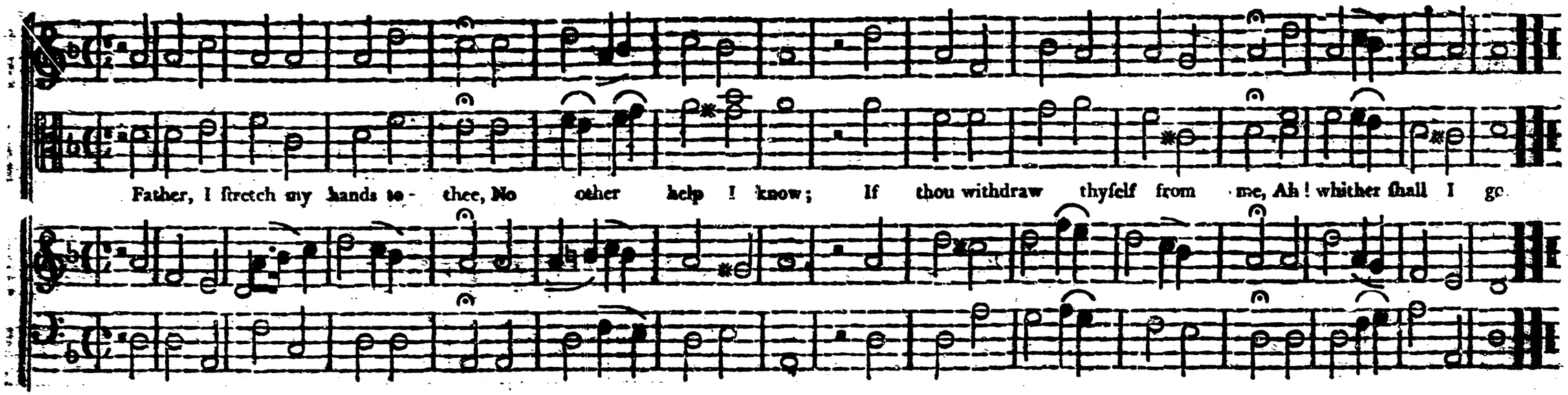
CROWLEY. C. M.



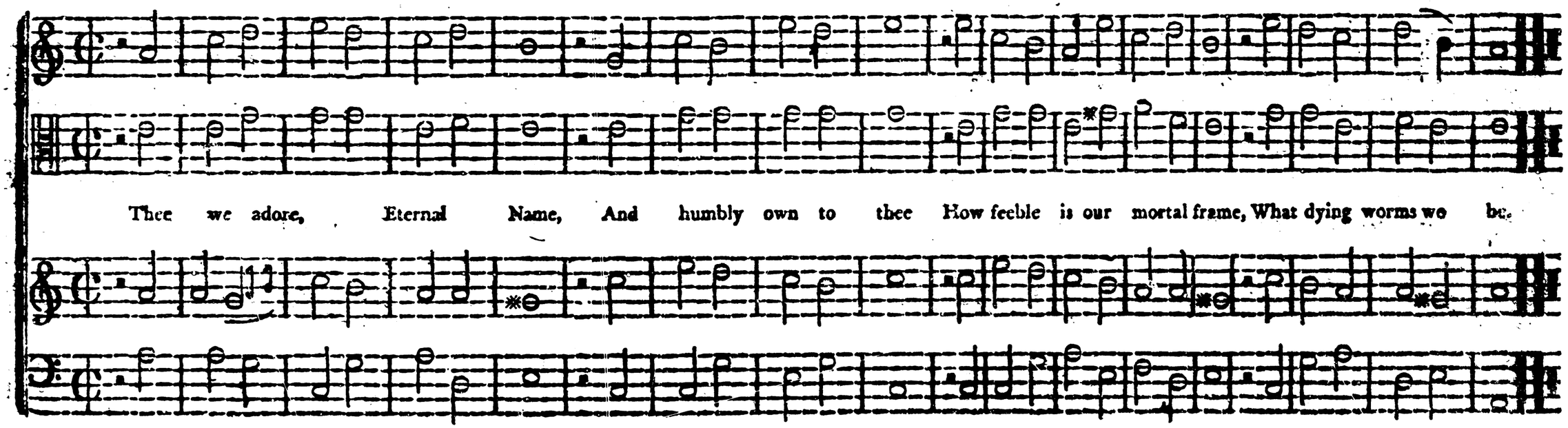
A FUNERAL THOUGHT. C. M.



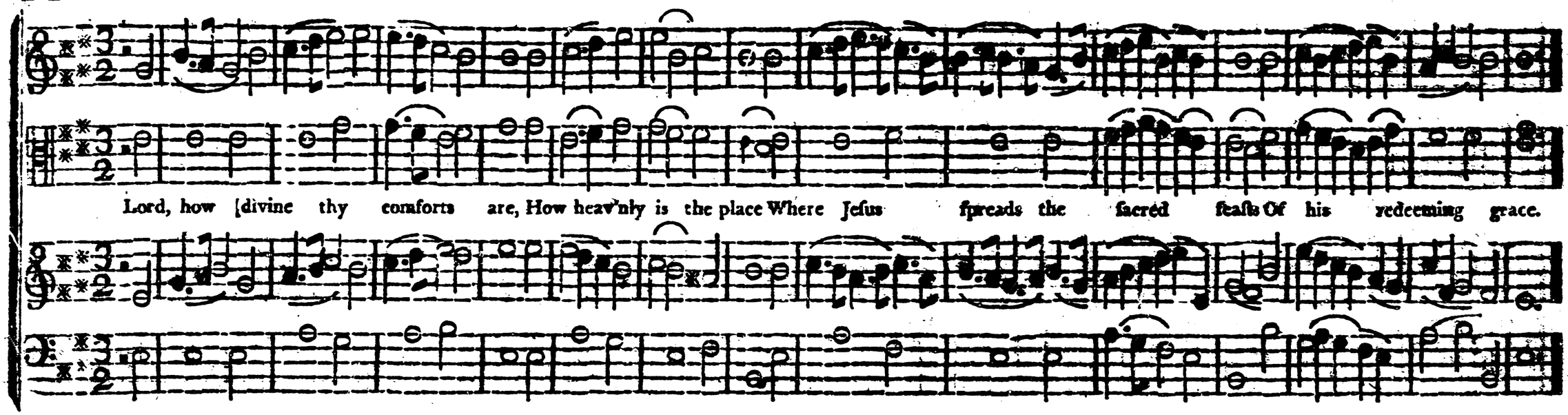
BANGOR. C. M.



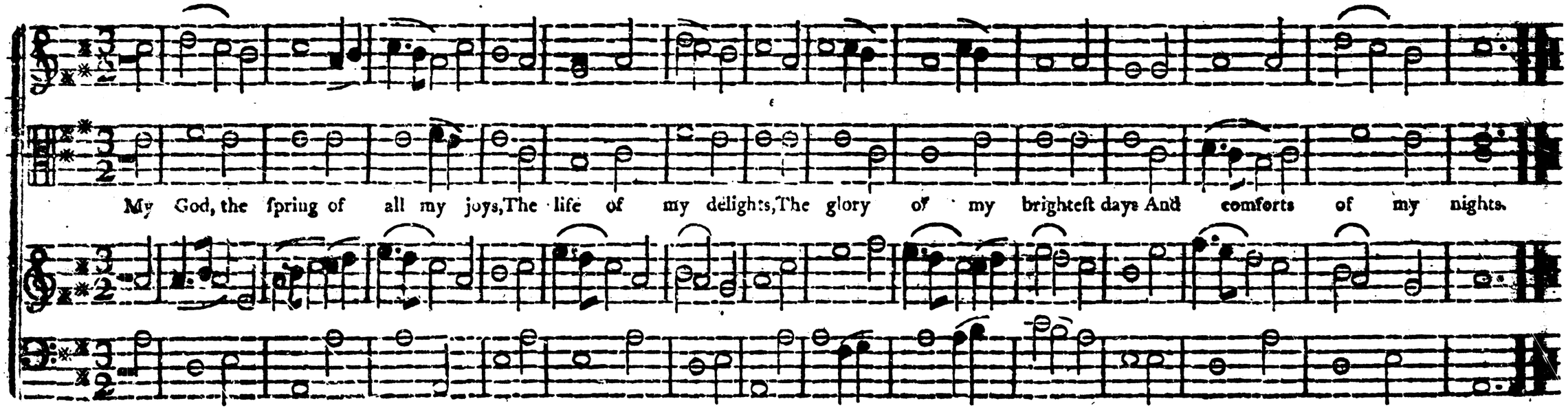
WINDSOR. C. M.



NEW-YORK. C. M.



ST. MARTINS. C. M.



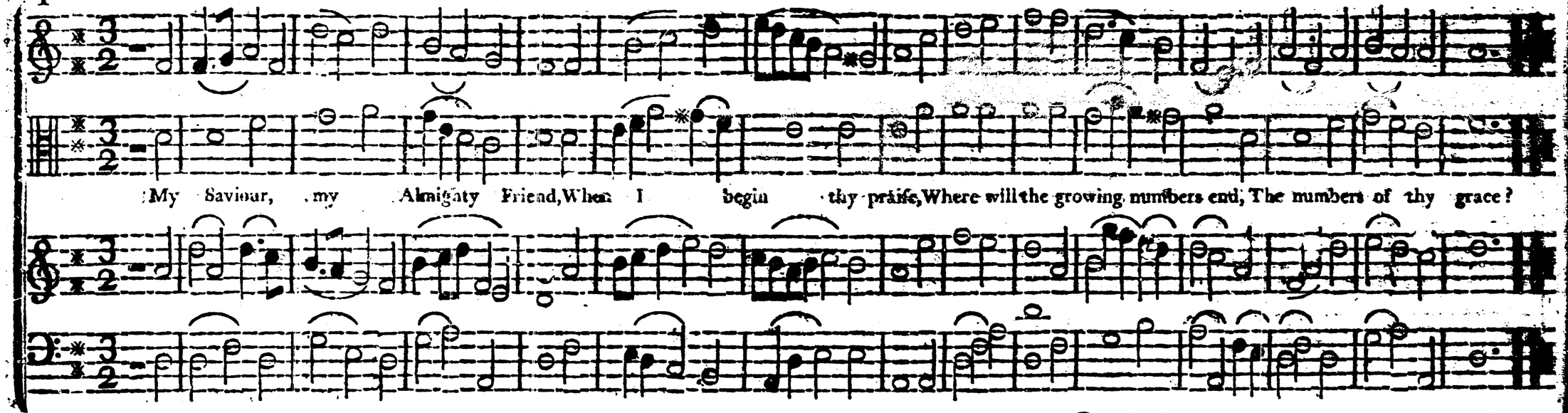
LIVERPOOL. C. M.

Let ev'ry tongue thy goodneſs ſpeak, Thou ſov'reign Lord of all; Thy ſtrength'ning hands uphold the weak, And raiſe the poor that fall.

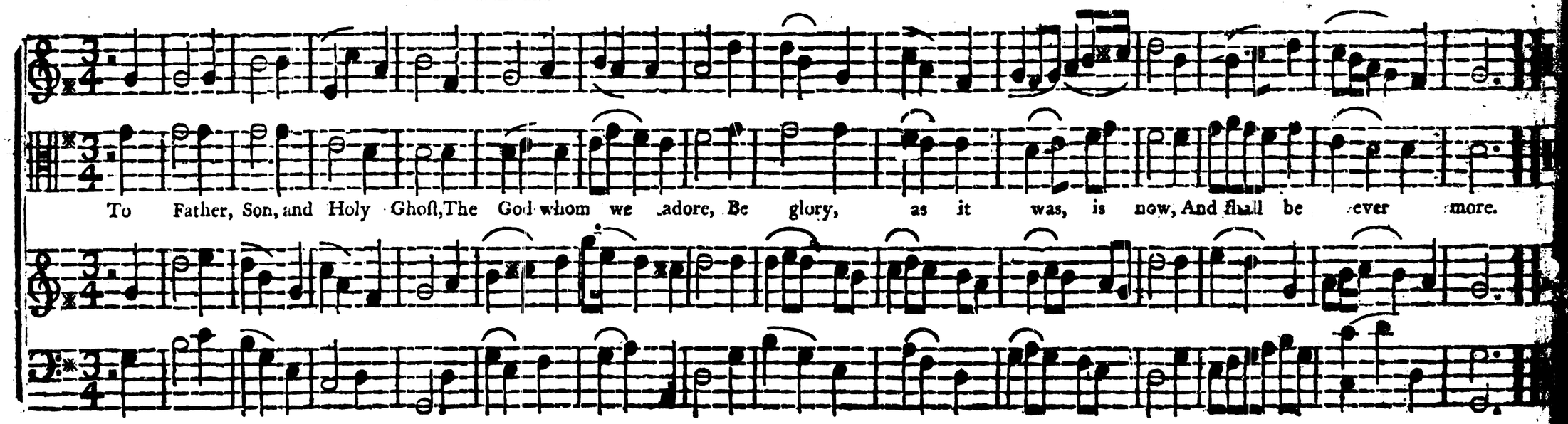
ARCHDALE. C. M.

When God reveal'd his gracious name, And chang'd my mournful ſtate; My rapture ſeem'd a pleaſing dream, The grace appear'd ſo great.

ALEXANDRIA. C. M.



MELODY. DOXOLOGY. C. M.



WASHINGTON. L. M. Double.

Thoſe heav'nly, &c.

Lord when thou did'ſt aſcend on high, Ten thouſand angels fill'd the ſky, Ten thouſand angels fill'd the ſky, Thoſe heav'nly

Thoſe heav'nly guards around thee wait, Like char'ots

Thoſe heav'nly guards around thee wait, &c.

1 2

Thoſe heav'nly guards around thee wait, Like char'ots, Like char'ots, Like, &c.

Like char'ots that attend thy ſtate, Like, &c. Like char'ots that attend thy ſtate.

that attend thy ſtate, Like char - ots, Like char - - - ots, Like char'ots that attend thy ſtate.

Like char'ots that attend thy ſtate, Thoſe heav'nly guards, &c. Thoſe heav'nly, Like char'ots, Like, &c.

BRISTOL. L. M. Double.

Spangled with ſtars a ſhining frame,

The lofty pillars of the ſky, And ſpacious concave raiſ'd on high, Their great Original proclaim.

Th'un-

Th' unweari'd ſun from, And publiſhes, &c.

Th'unweari'd ſun from day to day, Doth his, &c. And publiſhes to ev'ry land The work of an Almighty hand.

Th'unweari'd ſun from day to day, Doth his Creator's praiſe diſplay, And publiſhes to ev'ry, &c.

weari'd ſun from day to day Doth his Creator's pow'r diſplay, And publiſhes to ev'ry land, And publiſhes to ev'ry land, &c.

Vouchſafe my mournful voice to hear, Vouch-

To thee, my God and Saviour, I Both day and night addreſs my cry; Vouchſafe my mournful

Vouchſafe my mournful voice to hear, Vouch-

Vouchſafe my mournful voice to hear, Vouchſafe my mournful

1 2

ſafe my, &c. To my diſtreſs, &c. To my diſtreſs, &c.

1 2

voice, my mournful voice to hear, To my diſtreſs incline thine ear, To my diſtreſs incline thine ear, To my diſtreſs incline thine ear.

1 2

ſafe my mournful, &c. To my diſtreſs incline thine ear.

1 2

voice, &c. To my, &c. To, &c.

STRATFORD. L. M.

Mourn, mourn ye ſaints, Mourn, &c. Our Saviour dear nail'd to the tree:

Mourn, &c. who once did ſee Our Saviour dear nail'd to the tree:

Mourn, mourn ye ſaints, who once did ſee Our Saviour dear nail'd to the tree: A

Mourn, mourn ye ſaints, &c. Mourn, &c. A bitter death he

A bitter, &c. A bitter, &c. To ſave the ſouls of men,

A bitter, &c. A bitter death he did endure, To ſave the ſouls, To ſave the ſouls of men ſecure.

bitter death he did endure, A bitter, &c. To ſave, &c.

did endure, A bitter death he did; A bitter death, To ſave the ſouls of men ſecure.

When we our weary'd limbs to reſt, Sat down by proud Euphrates ſtreams, We wept with doleful tho'ts oppreſt, And Zion was our mournful theme,

Our harps that, when with joy we ſung, Were wont their tuneful parts to bear, With ſilent ſtrings neglected hung On willow trees that wither'd are.

GREENWICH. L. M. Double.

Lord, what a thot'leſs wretch was I, To moura and murmur and re - pine, To ſee the wicked plac'd on high, In pride and robes of honour ſhine.

But,

But, O their end, their

But, O their end, &c. Thy, &c. On ſlipp'ry, &.

But, O their end, their dreadful end, Thy ſanctuary taught me ſo, On ſlipp'ry rocks I ſee them ſtand, And fiery billows roll below.

O their end, On ſlipp'ry rocks I ſee them, &c.

dreadful, &c. On ſlipp'ry, &c.

MONTAGUE. L. M. Double.

Now let our mournful ſongs record, The dying ſorrows of our Lord, When he complain'd in tears and blood, As one forſaken of his God.

The Jews beheld him thus forlorn, And ſhake their heads and laugh in ſcorn; He ſaved others from the grave, Now let him try himſelf to ſave.

The Jews beheld him, And ſhake, &c. He ſav - ed, &c. Now let, &c.

beheld him And ſhake their heads, &c. He ſaved others from the grave, He, &c. Now let, &c.

thus forlorn, He ſaved, &c. Now let, &c.

HARTFORD. L. M. Double.

The ſpacious earth is all the Lord's, And men and worms and beaſts and birds; He rais'd the building on the ſeas, And gave it for their dwelling place.

But there's a brighter world on high, Thy palace, Lord, above the ſky: Who ſhall aſcend that bleſt abode, And dwell ſo near his Maker, God.

EDINBURGH. L. M. Double.

Pia.

Ye heavn's with founds of triumph ring, Ye angels burſt into a ſong; Jeſus deſcends, victor'ous King, And leads the ſhining train along. Ye

For.

ſaints that ſleep in duſt, ariſe, Let joy re - an - i - mate your clay; Spring to your Saviour thro' the ſkies, And round his throne your homage lay.

ALL SAINTS NEW. L. M. Double.

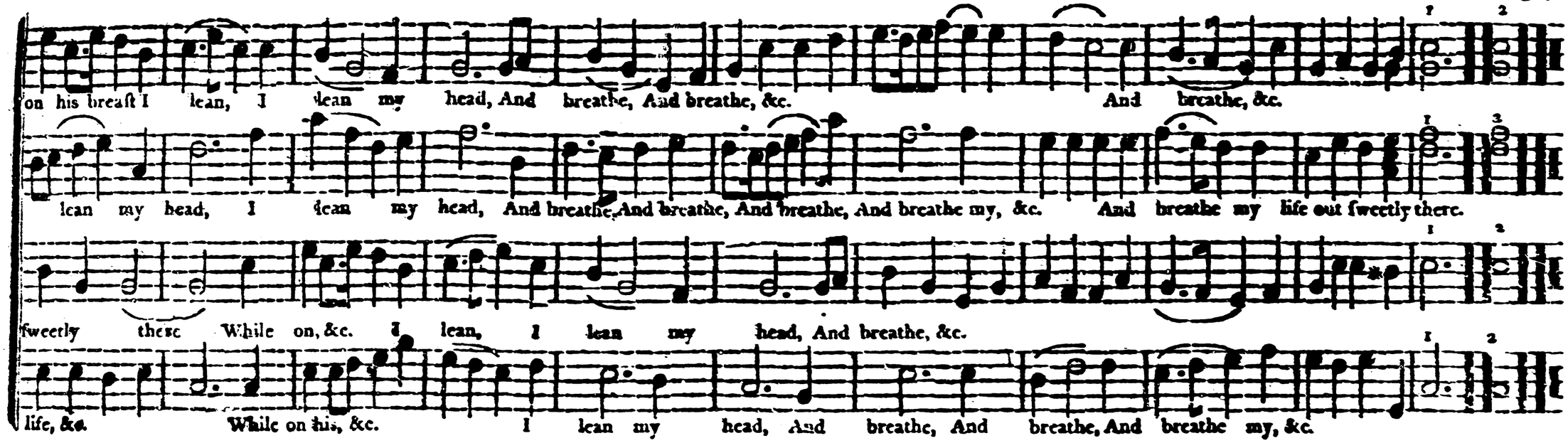
O if my Lord would come and meet, My ſoul would ſtretch her wings in haſte, Fly fearleſs thro' death's iron gate, Nor

Jeſus can make a dying bed, &c. While on his, &c. While

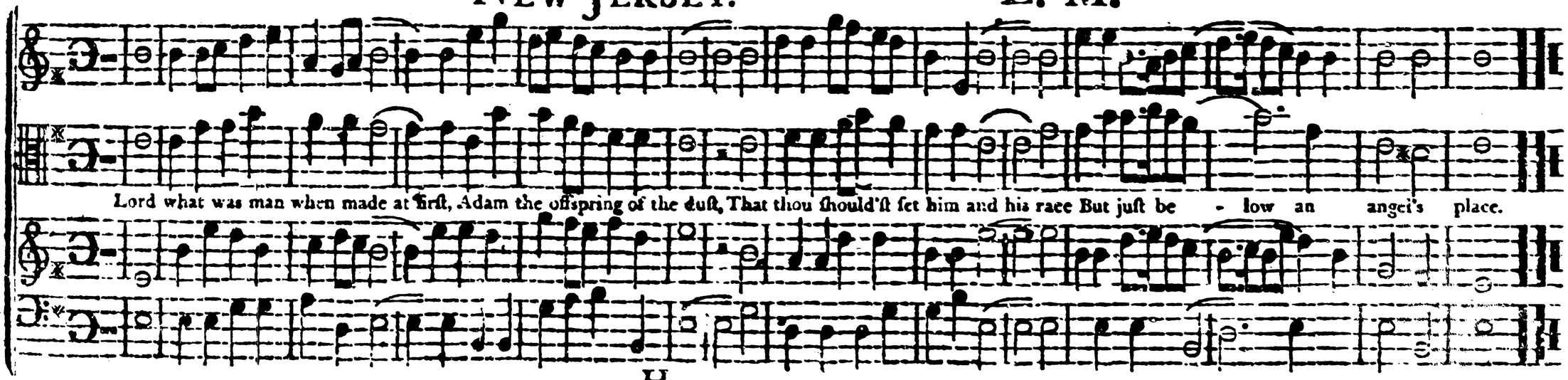
feel the terrors as they paſt. Jeſus can make a dying bed Feel ſoft as downy pillows are; While on his breaſt I

Jeſus can make a dying bed Feel ſoft as downy pillows are; While on his breaſt I lean my head, And breathe my life out

Jeſus can make, &c. While on his breaſt, &c. And breathe my



NEW JERSEY. L. M.



NEW HAMPSHIRE. L. M. Double.

'Tis the fair dawn of heav'nly day, To heav'nly bliſs the ſhining way; When to his temple God deſcends, And there converſes with his friends.

At his right hand our Saviour ſtands, With

his right hand, &c. At his right hand, &c. With golden, &c. To

At his right hand, &c. With golden cenſers in his hand, To lift, &c.

Saviour ſtands, With gold - en cenſers in his hands, At his right hand our Saviour ſtands, With golden cenſers in his hands, With golden cen - ſers

go - - - - - - lden cenſers in his hands, At his right hand our Saviour, &c. To lift our ſervi-

NEW HAMPSHIRE. *Continued.*

lift our ſervices on high, Perfum'd, Perfu - - - m'd

Perfum'd, Perfum'd with his own fragrancy.

in his hands, To lift our ſervices on high, Perfum'd, &c. Perfum'd, Perfum'd, with, &c.

ces on high, Perfum'd, &c. Perfum'd, &c. Perfum'd, &c.

BRIDGEWATER. L. M.

He in full majeſty appears, and like a robe his glory wears,

My ſoul, thy great Creator praiſe, When cloth'd in his celeſtial rays, He in full majeſty appears, And like a robe his glory wears.

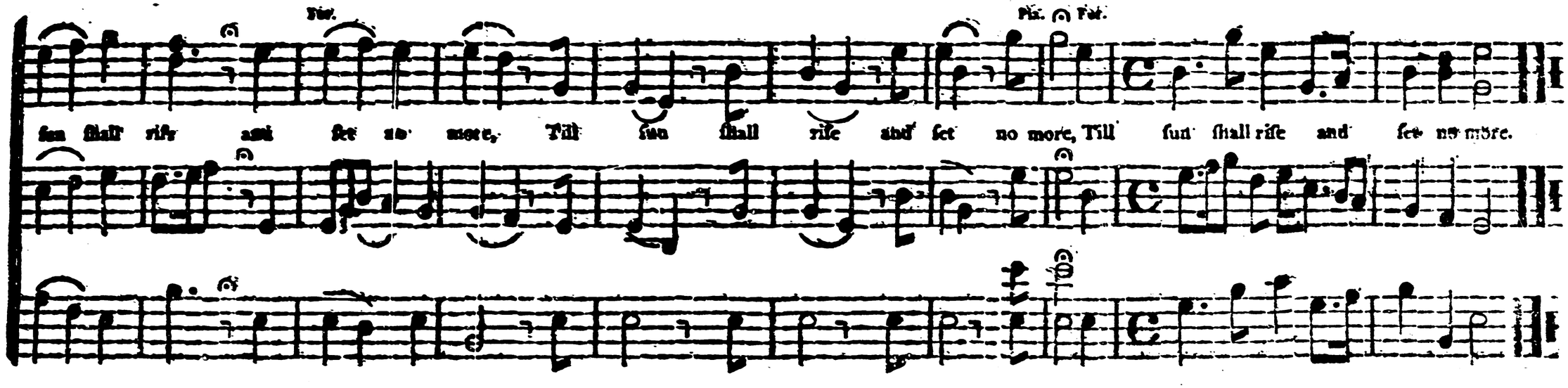
He in full majeſty appears, He in full majeſty appears, And like, &c.

He in full, &c. He in full, &c. And like, &c.

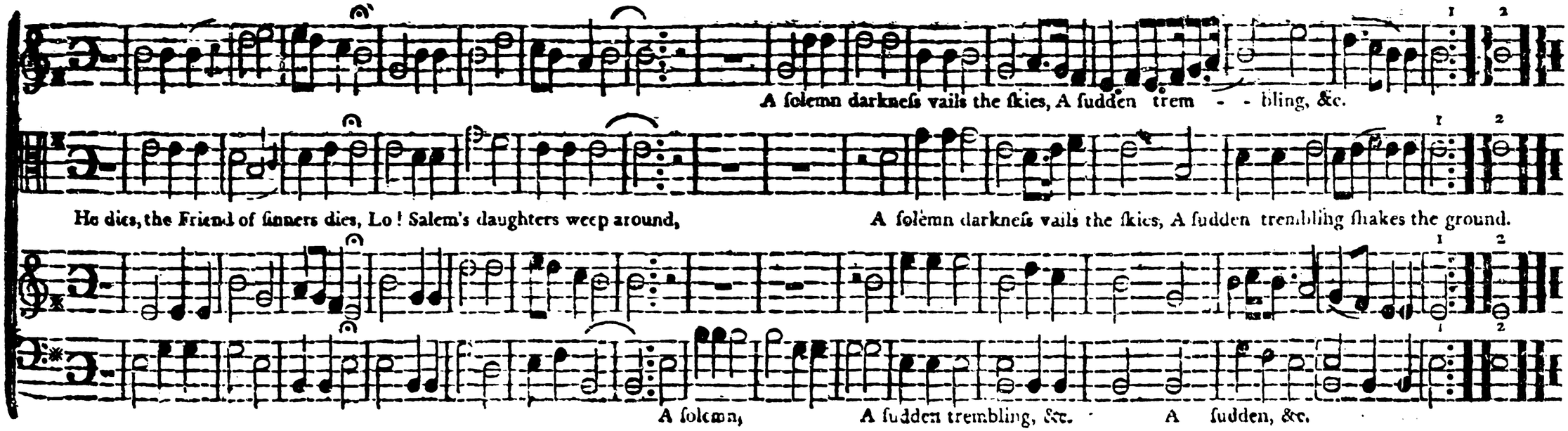
DENBIGH. L. M. Double.

From all that dwell below the ſkies, Let the Creator's praiſe ariſe, Let the Redeemer's name be ſung Thro' ev'ry

land by ev'ry tongue. Eternal are thy mercies, Lord, Eternal truth attend thy word; Thy praiſe ſhall ſound from ſhore to ſhore, Till


Pia. Pia.
Sun shall rise and set no more, Till sun shall rise and set no more, Till sun shall rise and set no more, Till sun shall rise and set no more.

MORNING. L. M.


A solemn darkness vails the skies, A sudden trem - - bling, &c.
He dies, the Friend of sinners dies, Lo! Salem's daughters weep around,
A solemn darkness vails the skies, A sudden trembling shakes the ground.
A solemn,
A sudden trembling, &c.
A sudden, &c.

COMPLAINT. L. M. Double.

Thy

Spare us, O Lord, aloud we cry, Nor let our ſun go down at noon;

Thy years are one e-

Thy years are one eternal day, And

years are one eternal day, And muſt thy children die ſo ſoon.

Thy years are one eternal day, Thy years are one eternal day, And muſt thy children die ſo ſoon.

ternal day, And muſt thy children die ſo ſoon.

muſt thy children die ſo ſoon.

DEANFIELD. L. M.

2 Voices.

Behold the great accuſer caſt Down

Now is the hour of dark - neſs paſt, Chriſt has aſſum'd his reigning pow'r;

Behold the great ac-

Behold the great accuſer caſt Down from the

Behold the great accuſer caſt Down from the ſkies, Down from the ſkies, to

from the ſkies to riſe no more. Behold the great accuſer caſt Down from the ſkies, Down from the ſkies to riſe no more.

cuſ - er caſt Down, &c. Down, &c. to riſe no more. Down, &c.

ſkies, &c. Behold, the great ac - cuſ - er caſt Down, &c.

riſe no more. Behold the great accuſer caſt Down from the ſkies, Down, &c.

CARLISLE. L. M.

Deep in our hearts let us record The deeper sorrows of our Lord; Behold, be - hold, be - hold the rising billows roll,

Behold the rising billows roll, To overwhelm his holy soul.

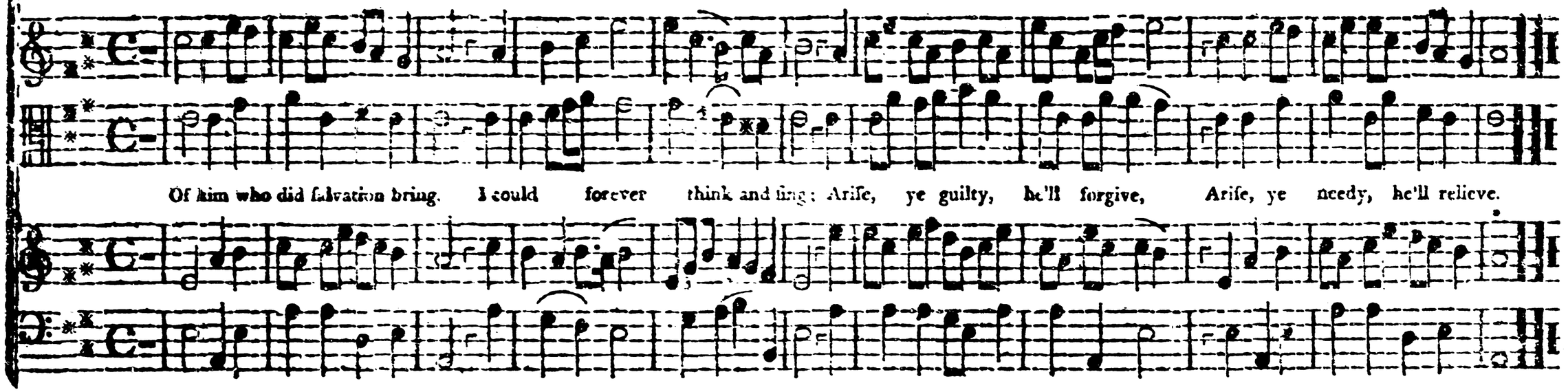
billows roll, To over - - whelm, &c. To overwhelm, &c.

roll, To over - - whelm, &c.

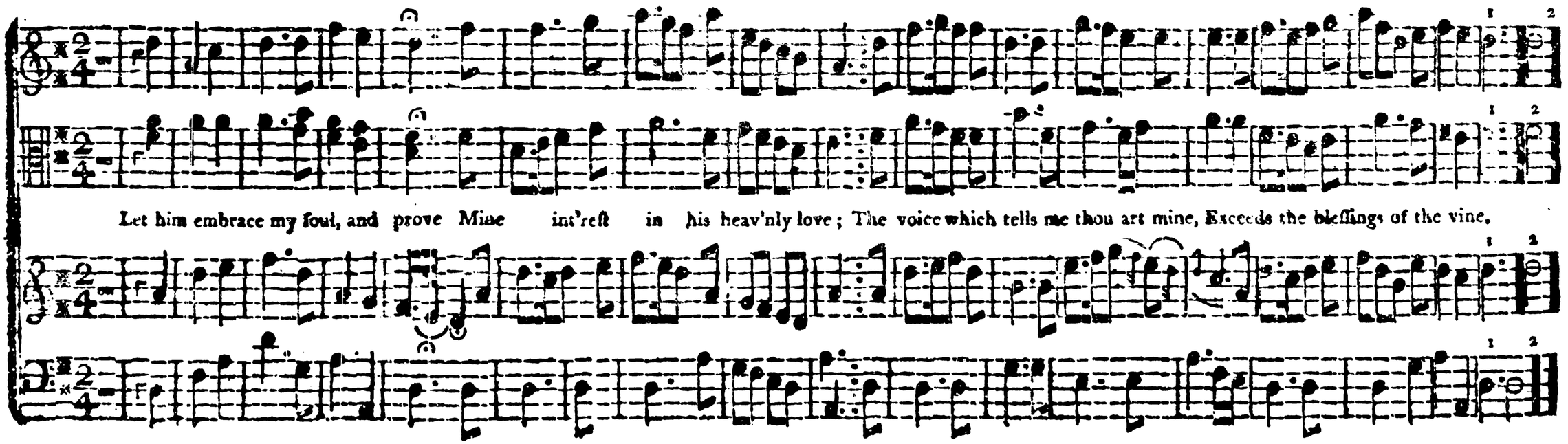
Gently he draws my heart along, both with his beauties and his tongue: Riſe, ſaith my Lord, make haſte away, No mortal joys are worth thy ſtay. The

Jewiſh wintry ſtate is gone, The miſts are fled, the Spring comes on: The ſacred Turtle - Dove we hear, Proclaim the new the joyful year.

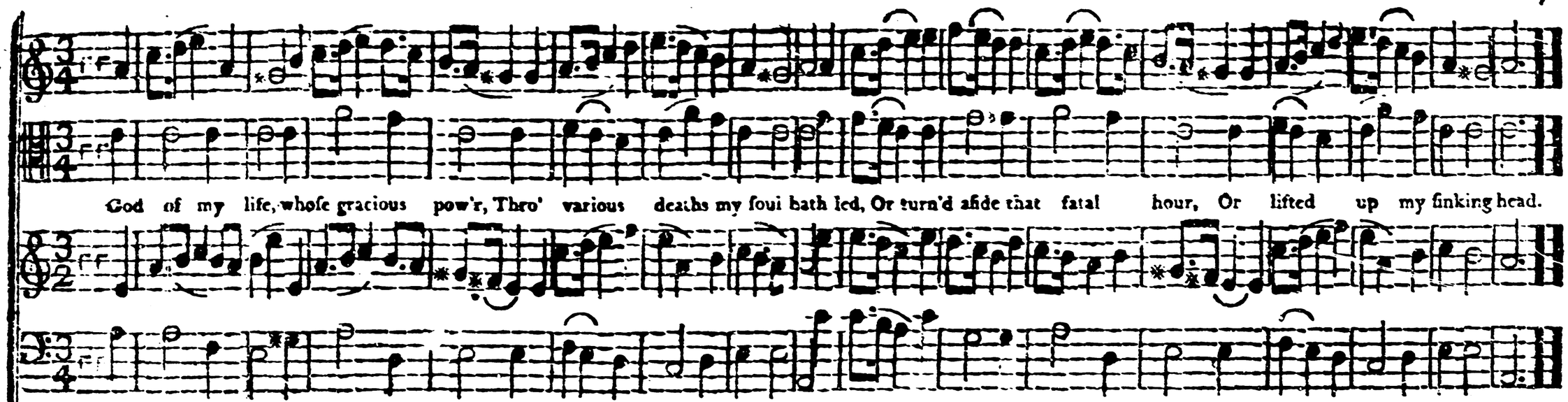
PORTUGAL. L. M.



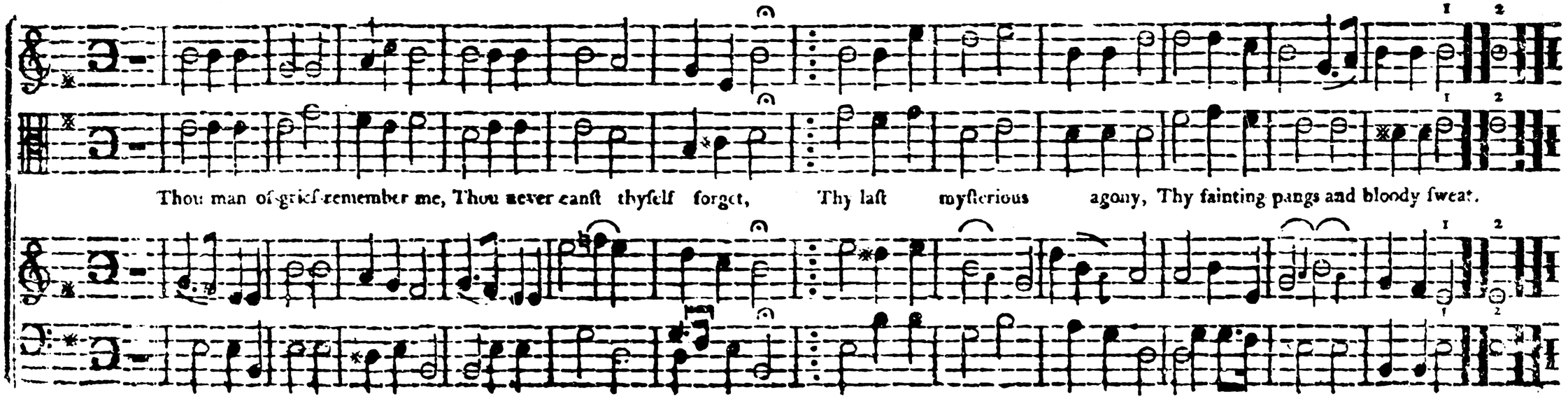
ANTIGUA. L. M.



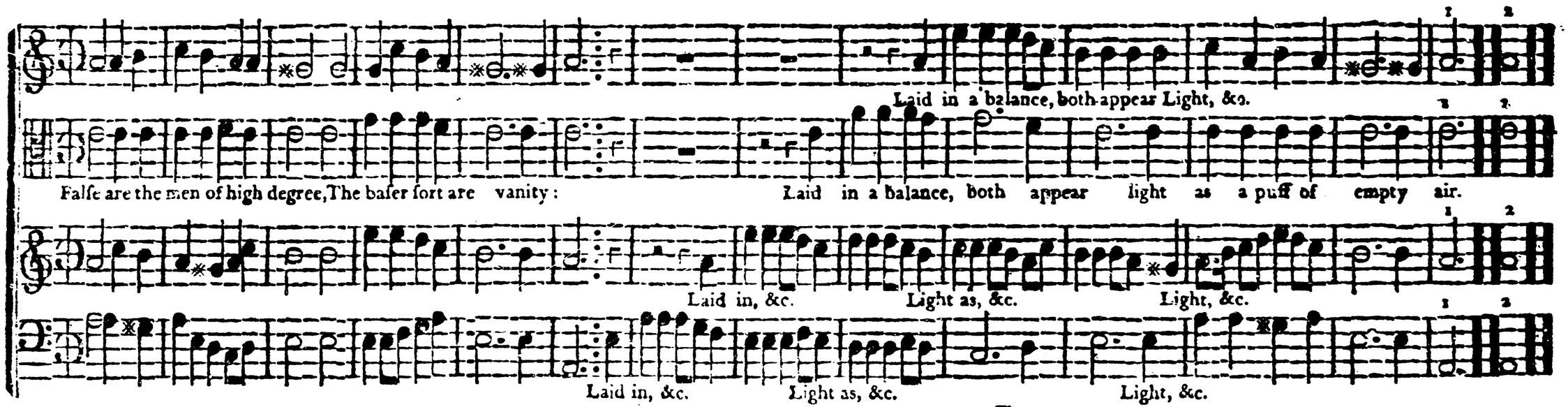
KINGSBRIDGE. L. M.



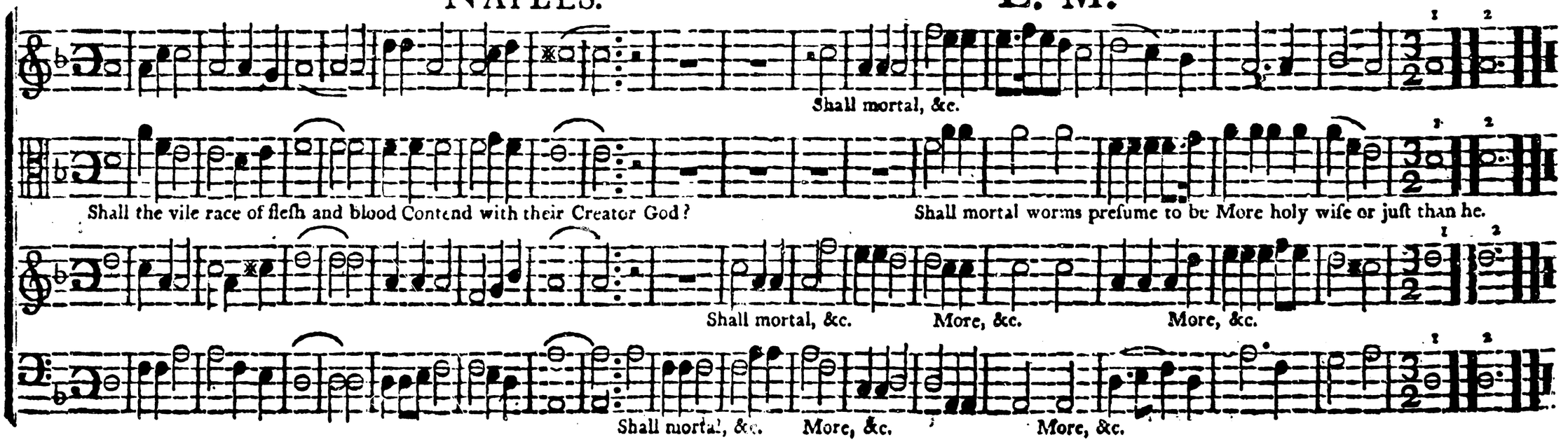
KEDRON. L. M.

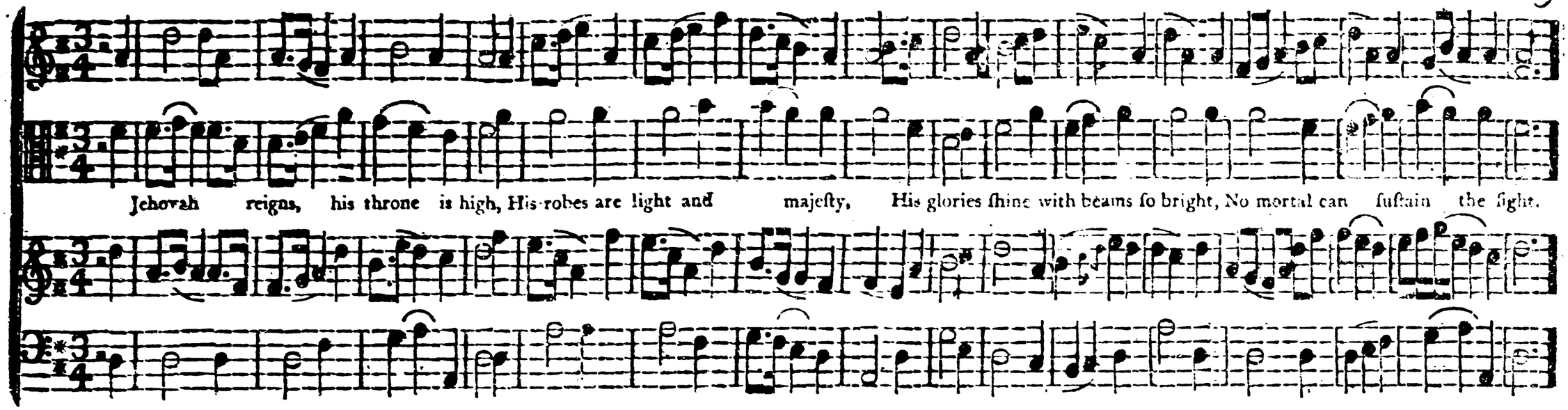


RUSSIA. L. M.

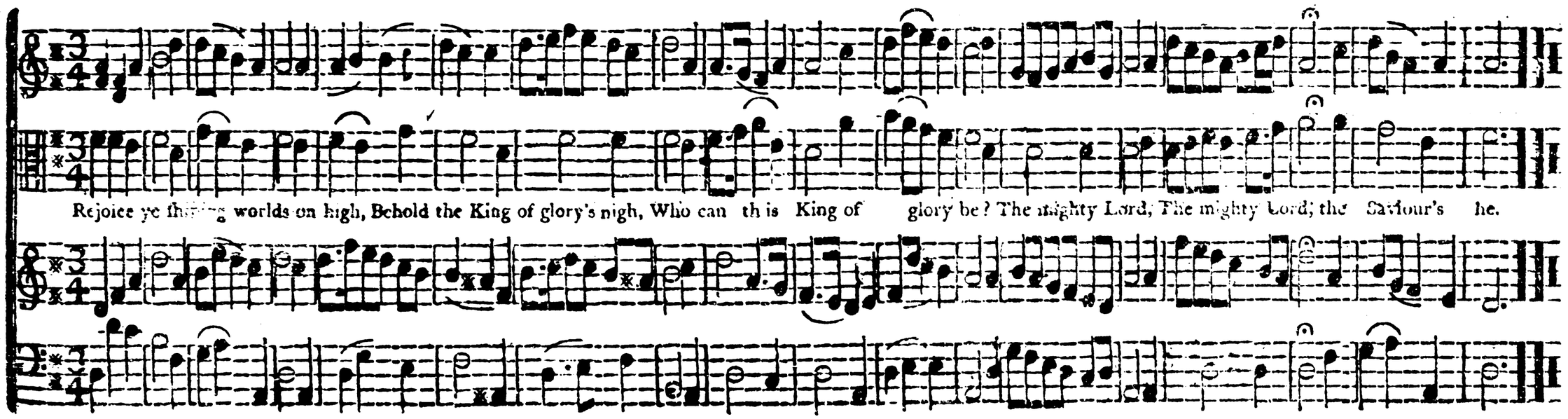


NAPLES. L. M.




Jehovah reigns, his throne is high, His robes are light and majesty, His glories shine with beams so bright, No mortal can sustain the sight.

LEBANON. L. M.


Rejoice ye shining worlds on high, Behold the King of glory's nigh, Who can this King of glory be? The mighty Lord, The mighty Lord; the Saviour's he.

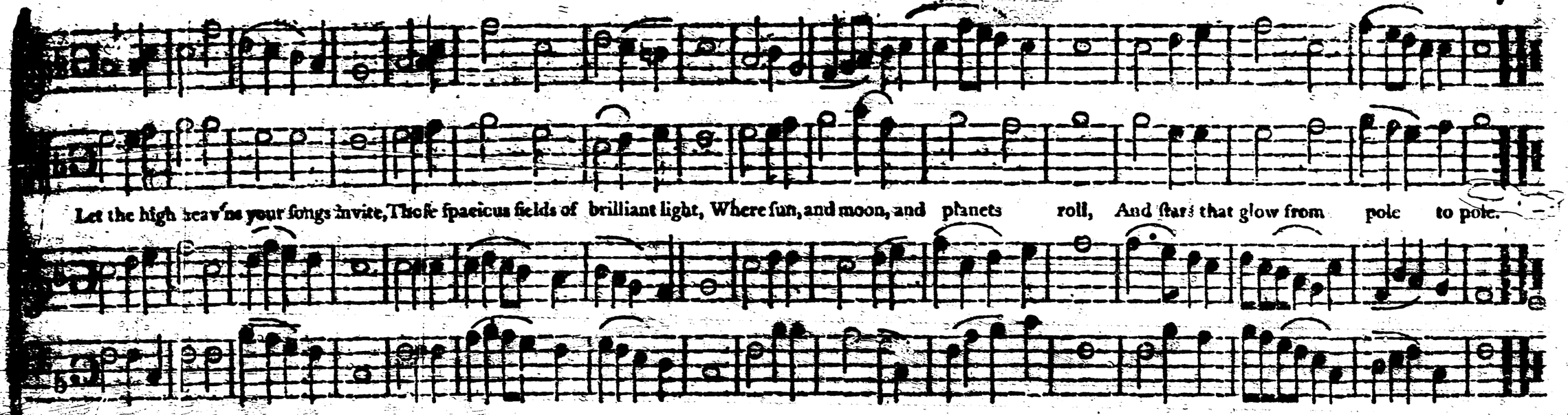
MORNING FLOWER. L. M.

When, gracious Lord, when ſhall it be, That I ſhall find my all in thee? The fulneſs of thy promiſe prove, The ſeal of thine eternal love.

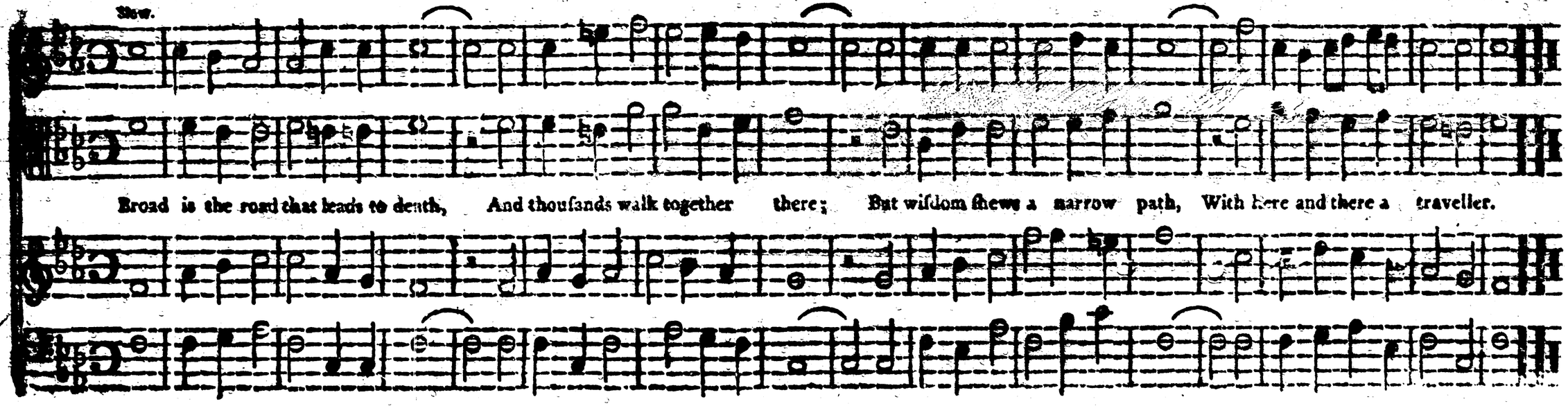
EDMUND STREET. L. M.

Behold the path which mortals tread Down to the regions of the dead, Nor will the fleeting moments ſtay, Nor can we meaſure back our way.

CHESTER. L. M.



WINDHAM. L. M.



MORNING HYMN. L. M.

Sweet is the work, my God, my King, To praiſe thy name, give thanks, and ſing, To ſhow thy love by morning light, And talk of all thy truth at night.

OLD HUNDRED. L. M.

Lord, what a heav'n of ſaving grace Shines thro' the beauties of thy face, And lights our paſſions to a flame! Lord, how we love thy charming name.

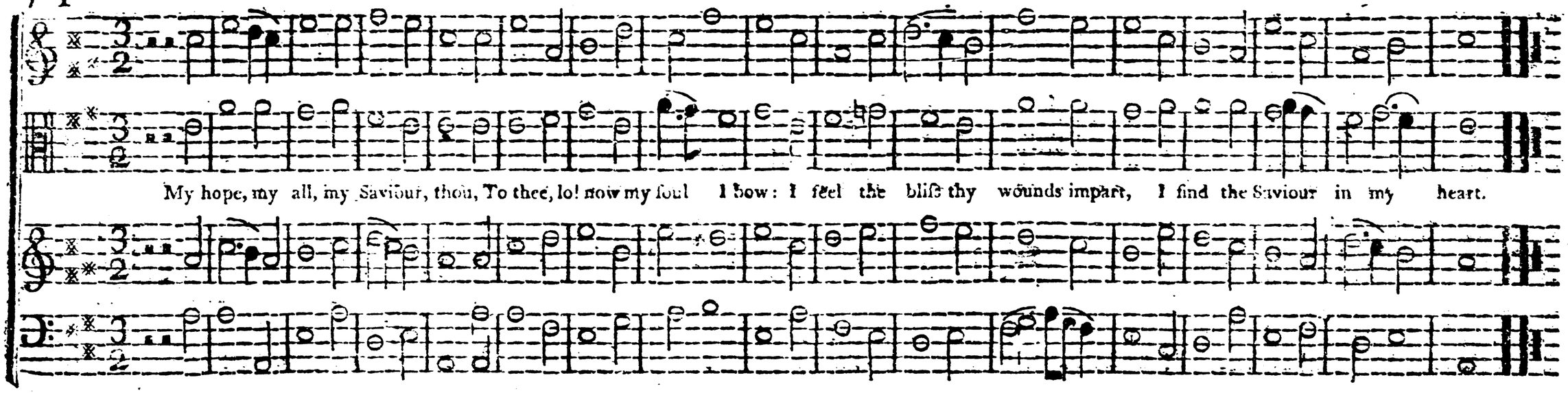
BROOKFIELD. L. M.

Behold the path which mortals tread, Down to the regions of the dead; Nor will the fleeting moments ſtay, Nor can we meaſure back our way.

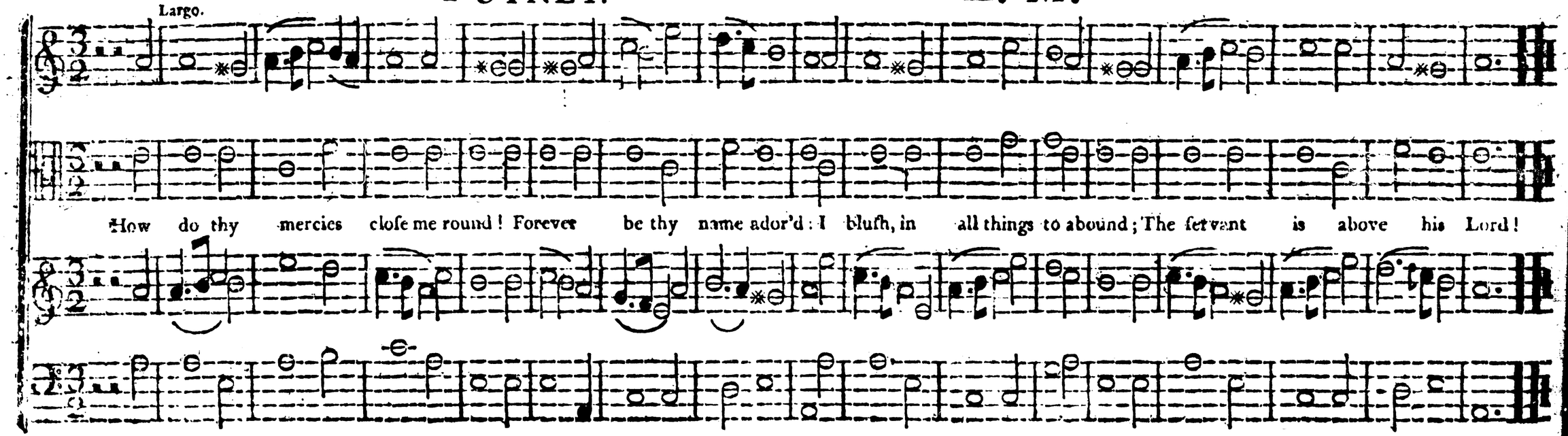
WELLS. L. M.

Life is the time to ſerve the Lord, The time t'inſure the great reward; And while the lamp holds out to burn, The vileſt ſinner may return.

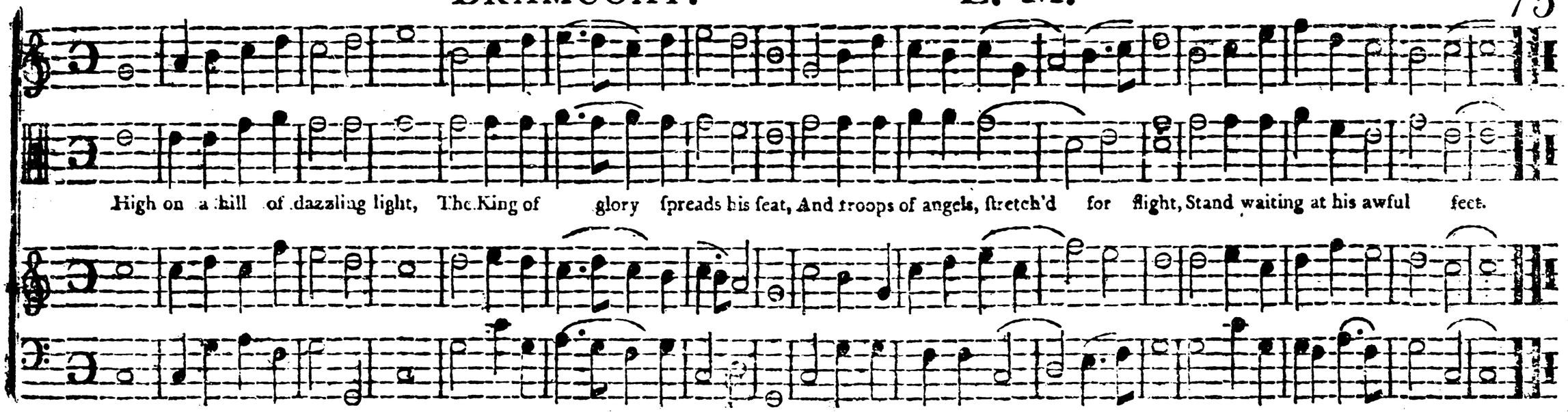
ANGELS HYMN. L. M.



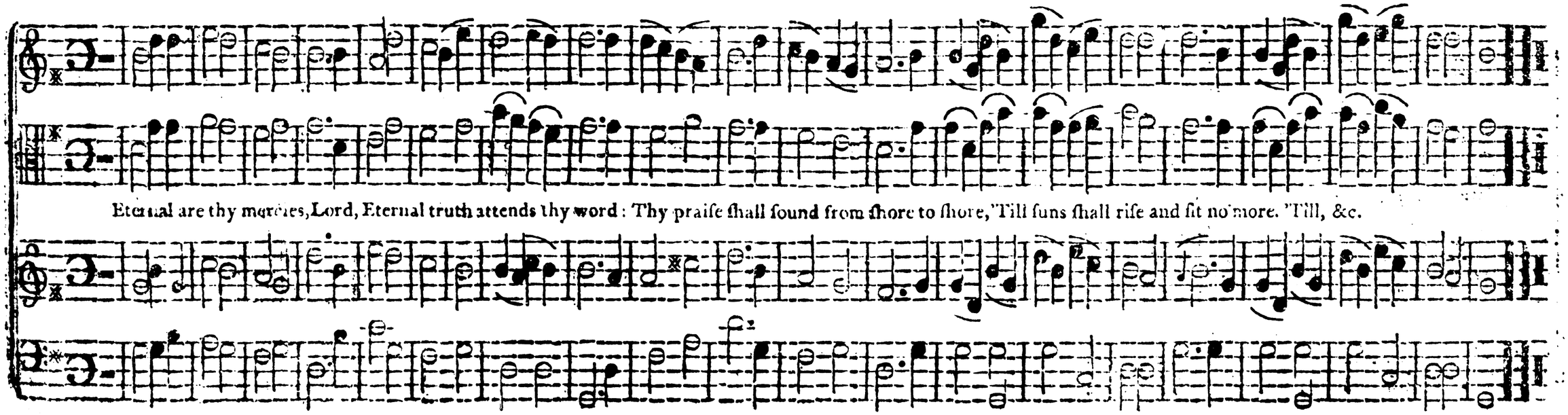
PUTNEY. L. M.



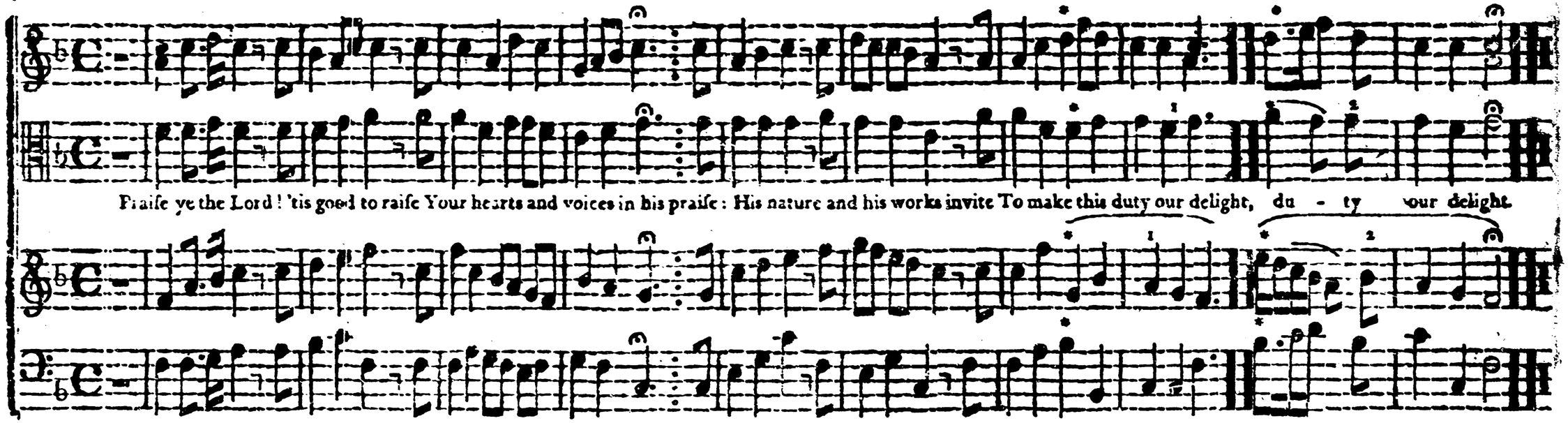
BRAMCOAT. L. M.



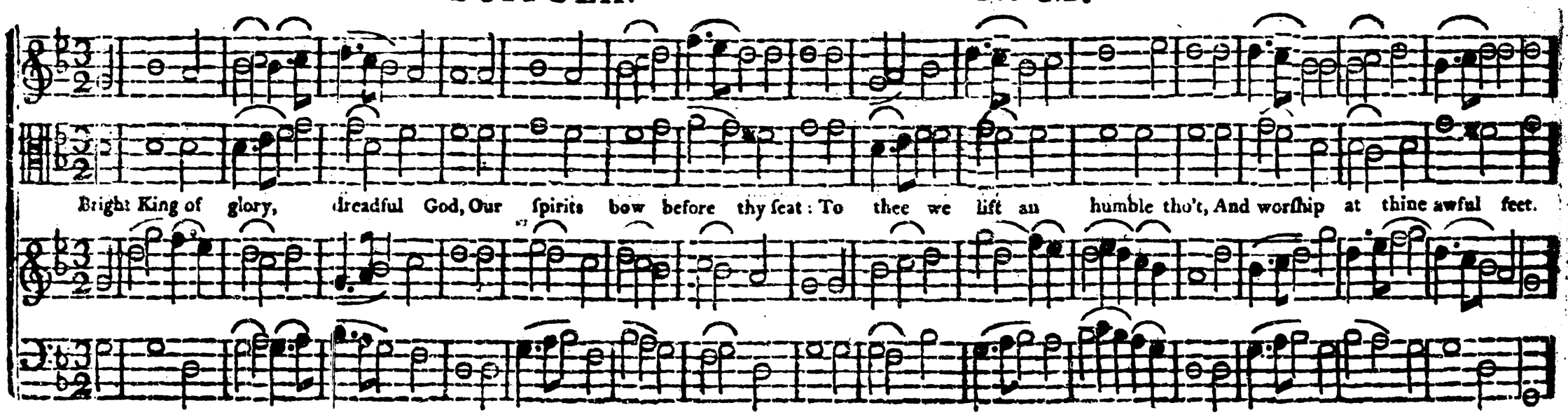
DUNSTAN. L. M.



TRURO. L. M.



SUFFOLK. L. M.



WELLS ROW. DOXOLOGY. L. M.

Meadoſo.

Pia. For.

Praiſe God, from whom all bleſſings flow: Praiſe him all creatures here below; Praiſe him above the heav'nly hoſt; Praiſe Father, Son and

Pia. For. Pia. For.

Holy Ghoſt. Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hal - le - lu - jah.

AURORA. S. M.

Awake my ſoul awake, Awake look up and view, The glo'rous ſun who has begun, His daily taſk anew.

The glor'ous ſun, &c. His daily, &c. His daily, &c.

The glor'ous ſun, &c. The glor'ous ſun, &c.

The glor'ous ſun who has begun, The, &c. his dai - - - ly taſk anew.

The glor'ous, &c. The glor'ous, &c.

And muſt this body die; This mortal frame de - cay? And muſt theſe active limbs of mine Lie mould'ring in the clay.

And muſt theſe active limbs of mine Lie mould'ring in the clay. Lie, &c. Lie, &c.

And muſt, &c. Lie, &c. Lie, &c.

And muſt, &c. Lie, &c. Lie, &c.

muſt theſe active limbs of mine Lie, &c. And muſt, &c. Lie, &c.

MASSACHUSETTS. S. M. Double.

And all the world, O Lord, combine To prai - - - - - ſe

Let differing nations join, To celebrate thy fame, To praiſe, To praiſe, To praiſe thy glor'ous name.

To prai - - - - - ſe

To celebrate thy fame, O

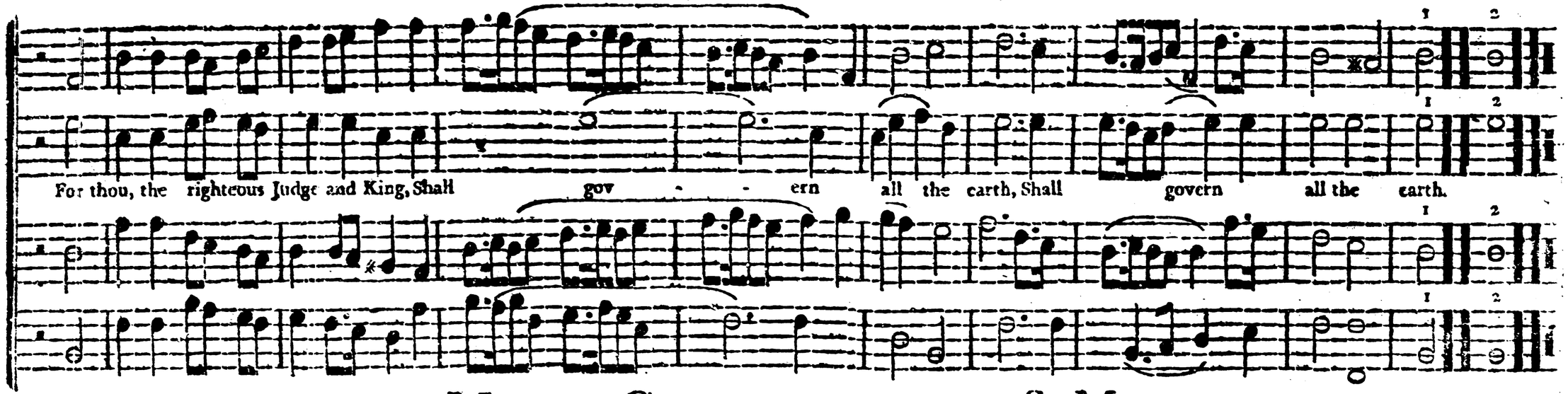
O let them ſhout and ſing, Diſſolv'd in pious mirth, For thou, &c.

O let them ſhout and ſing, Diſſolv'd in pious mirth, For thou, the right'ous Judge and King, Shalt govern all the earth.

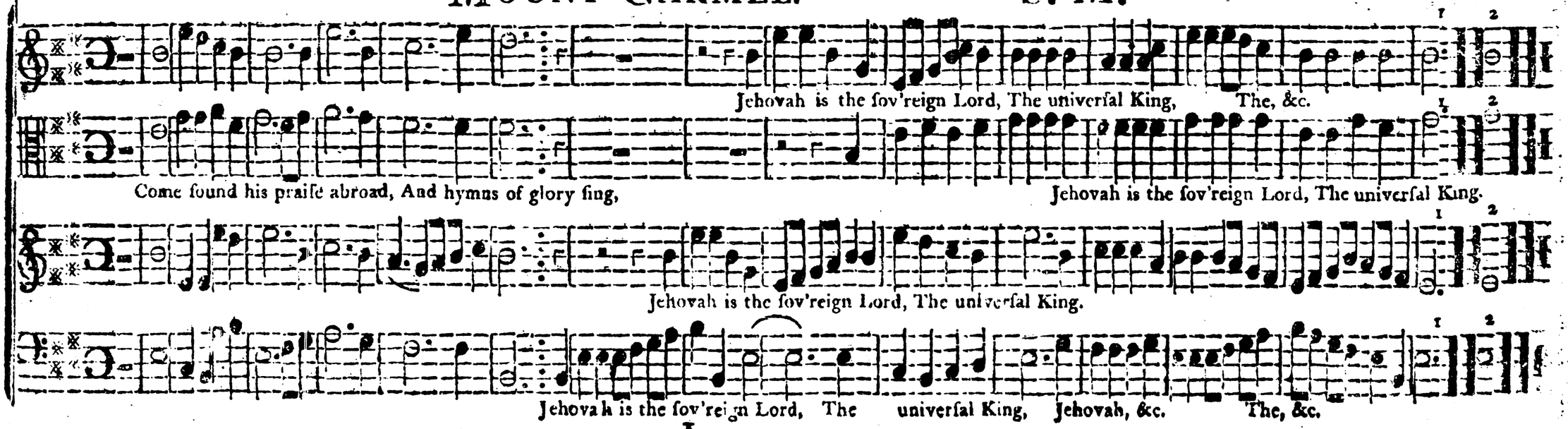
O let them ſhout and ſing, Diſſolv'd in pious mirth, For thou, &c. Shalt, &c.

let them, &c. Diſſolv'd, &c. mirth, For, &c. Shalt, &c.

Continued.



MOUNT CARMEL. S. M.



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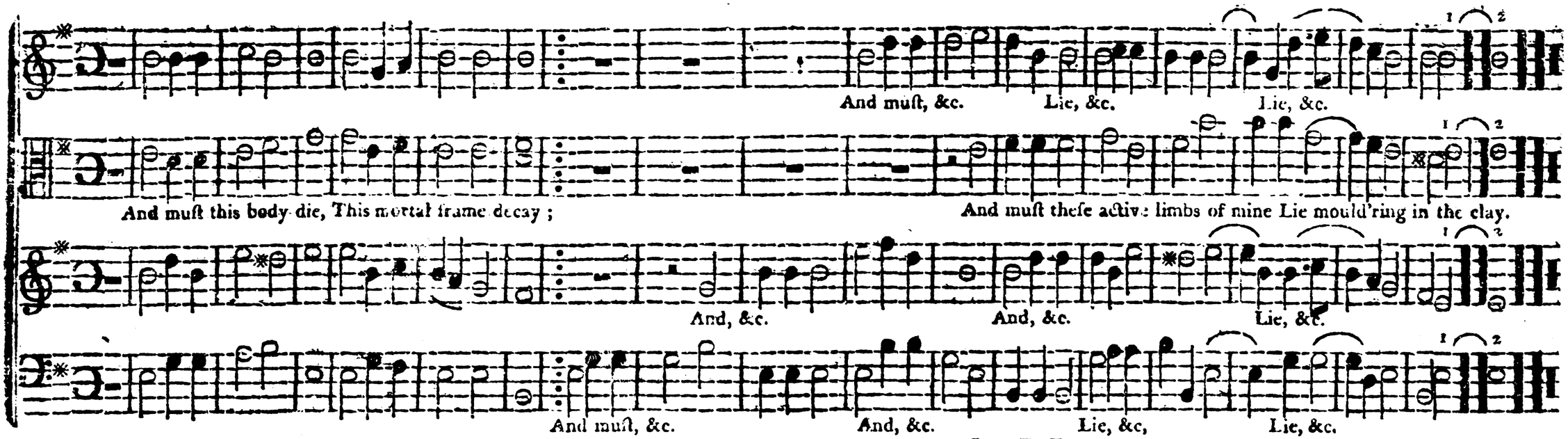

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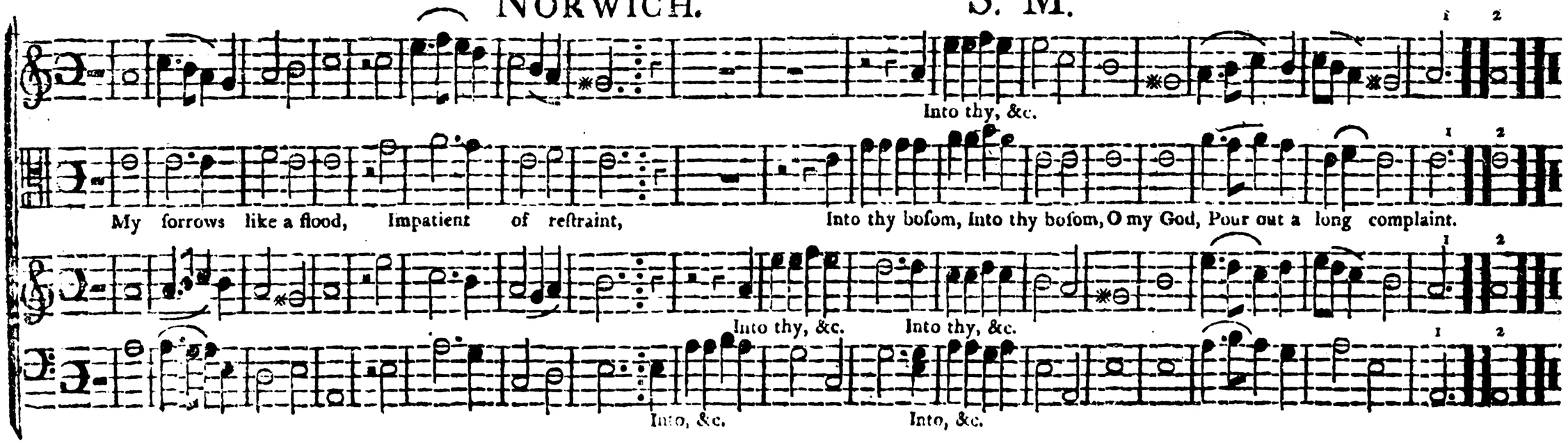


I lift my ſoul to God, My truſt is in his name, Let not my foes who ſeek my blood, Still triumph in my ſhame, Still triumph in my ſhame.

STAFFORD. S. M.

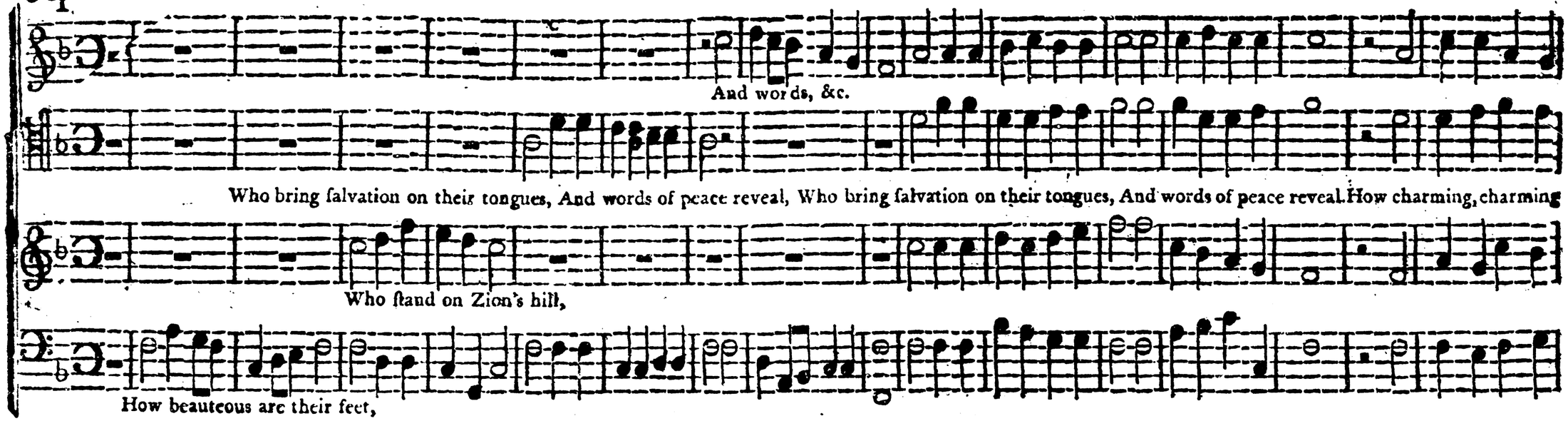
Yet, God hath, &c.

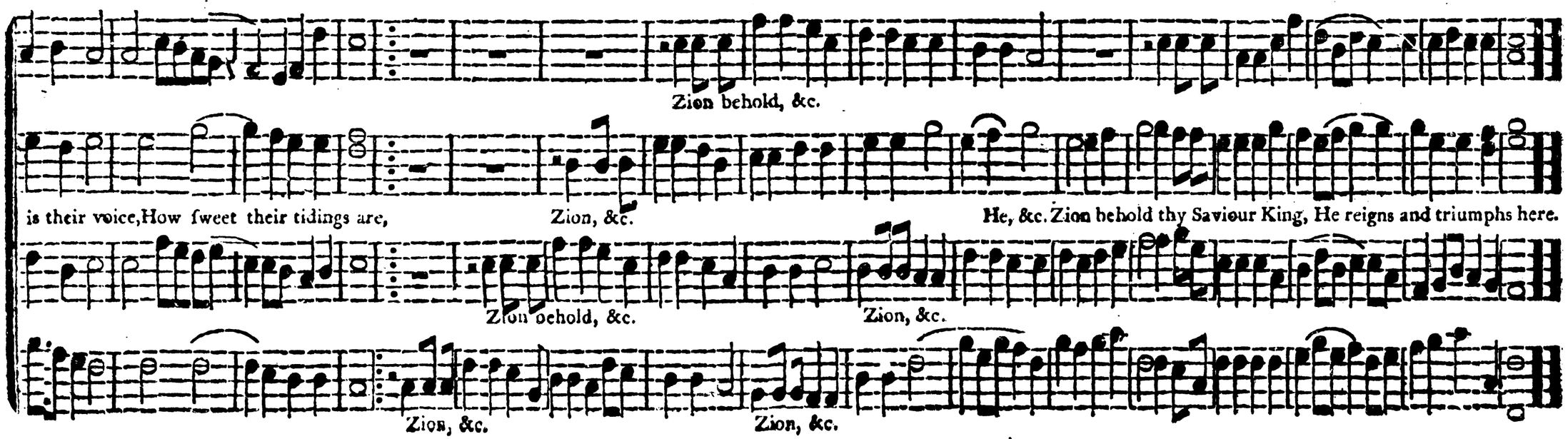
See what a living ſtone The builders did refuſe, Yet God hath built his church thereon, In ſpite of envious Jews.

Yet God, &c. Yet, &c.

Yet, &c. Yet God, &c.

WORCESTER. S. M.



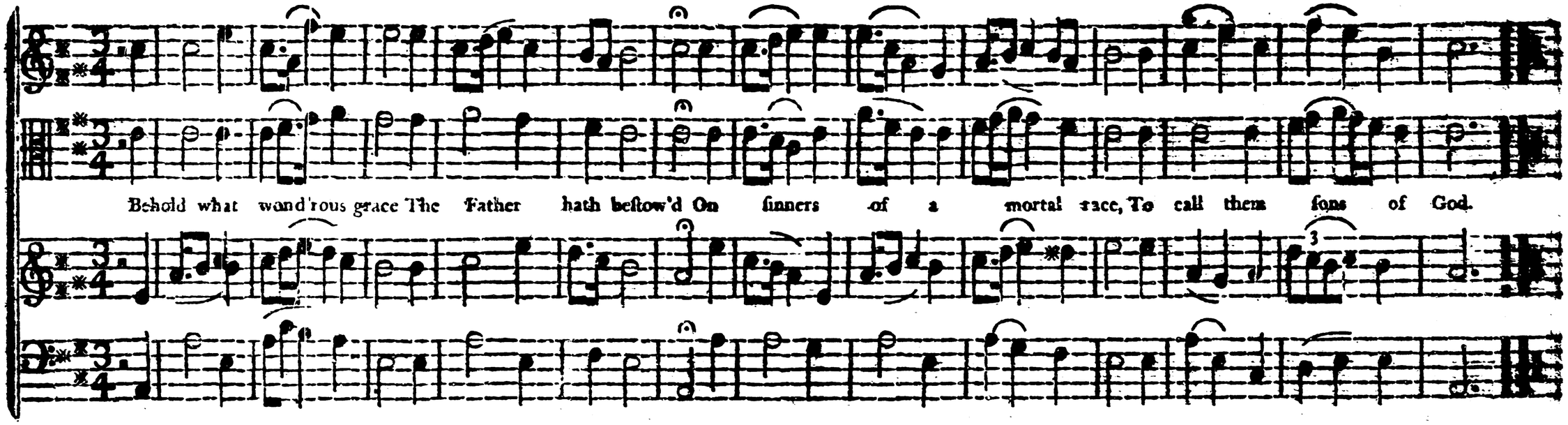


GRANBY. S. M.

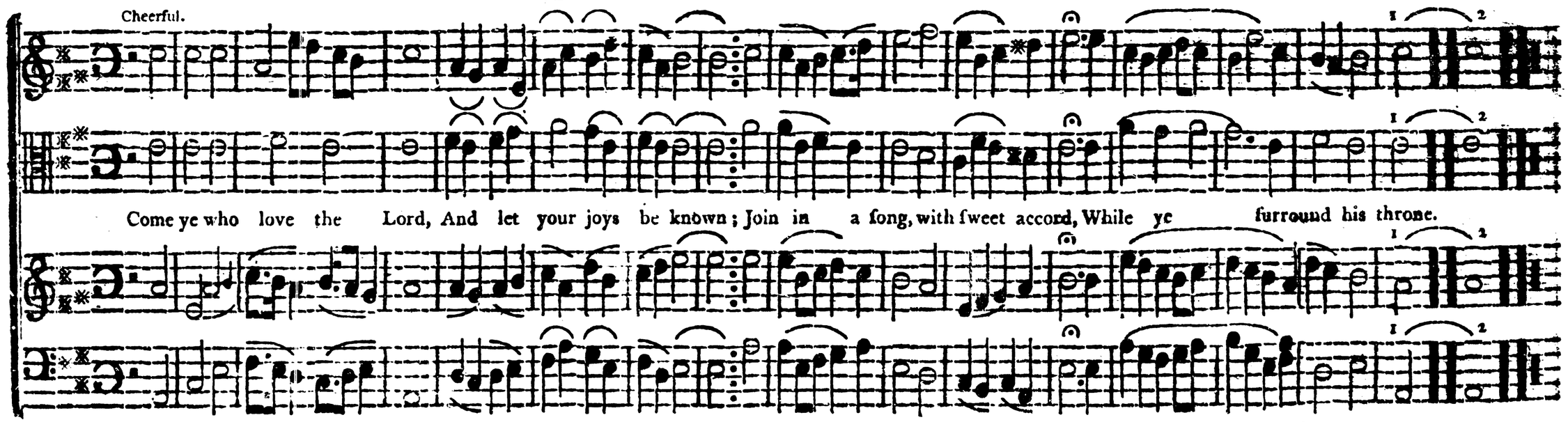
Come ſound his praiſe abroad, And hymns of glory ſing, Jehovah is the Sov'reign God, The univerſal King, The univerſal King. He form'd the

deep unknown: He gave the ſeas their bound, The wat'ry worlds are all his own, And all the ſolid ground, And all the ſolid ground.

EAGLE STREET. S. M.



WALES. S. M.



CUMBERLAND-STREET. S. M.

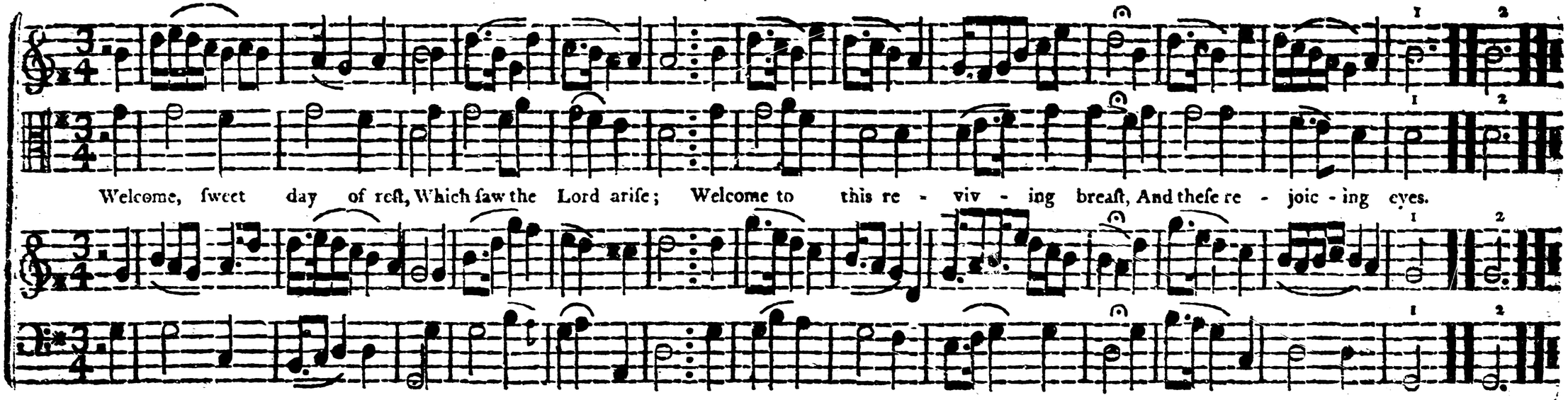
Ah, when ſhall I awake From ſin's ſoft ſoothing pow'r, The ſlumber from my ſpirit ſhake, And riſe to fall no more.

LITTLE MARLBOROUGH. S. M.

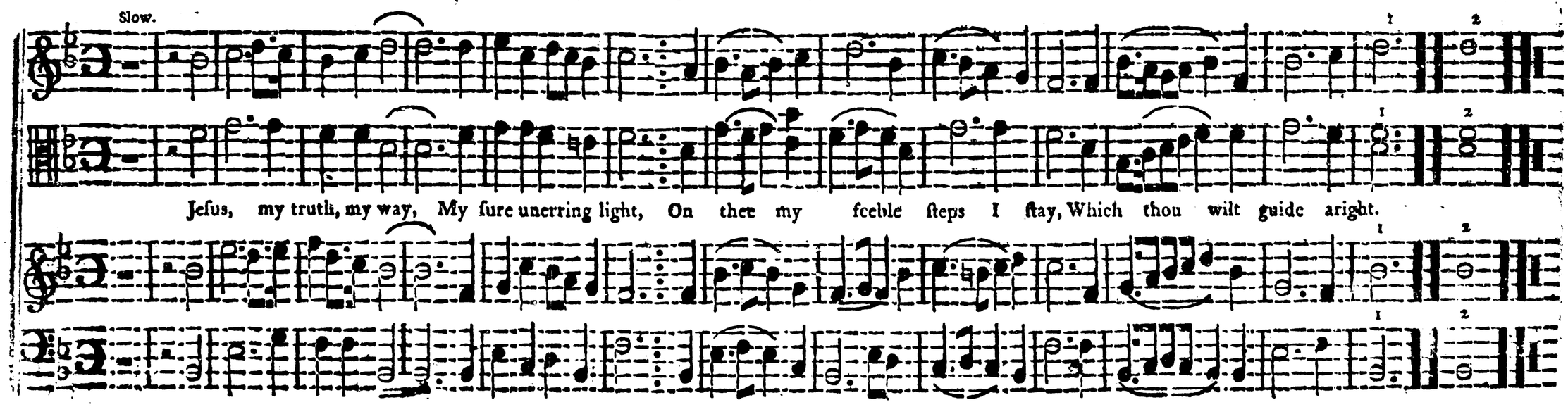
Moderato.

Thou Judge of quick and dead, Before whoſe bar ſevere, With holy joy or guilty dread, We all ſhall ſoon appear.

KIBWORTH. S. M.



MOMENT'S THOUGHT. S. M.



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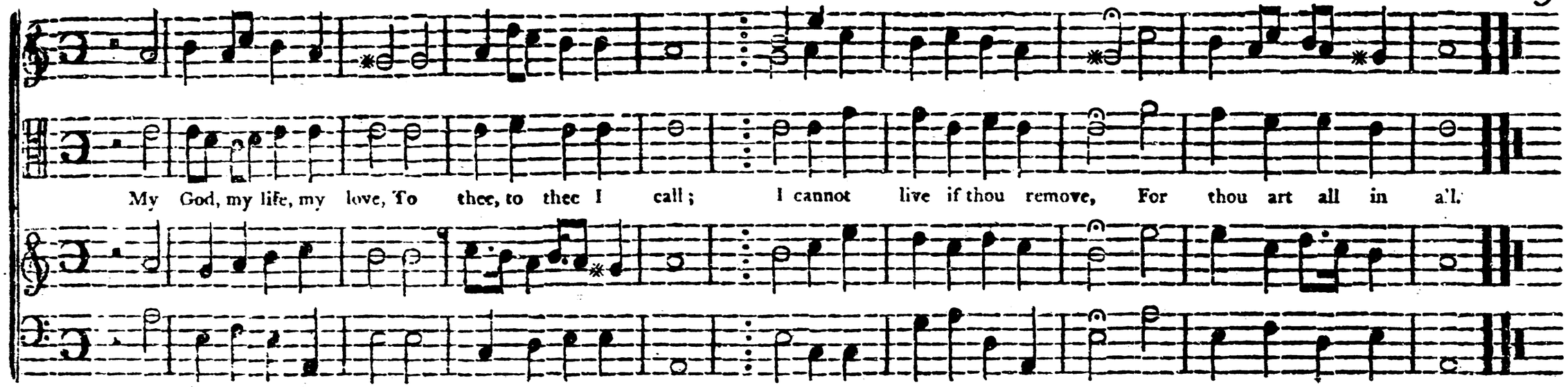

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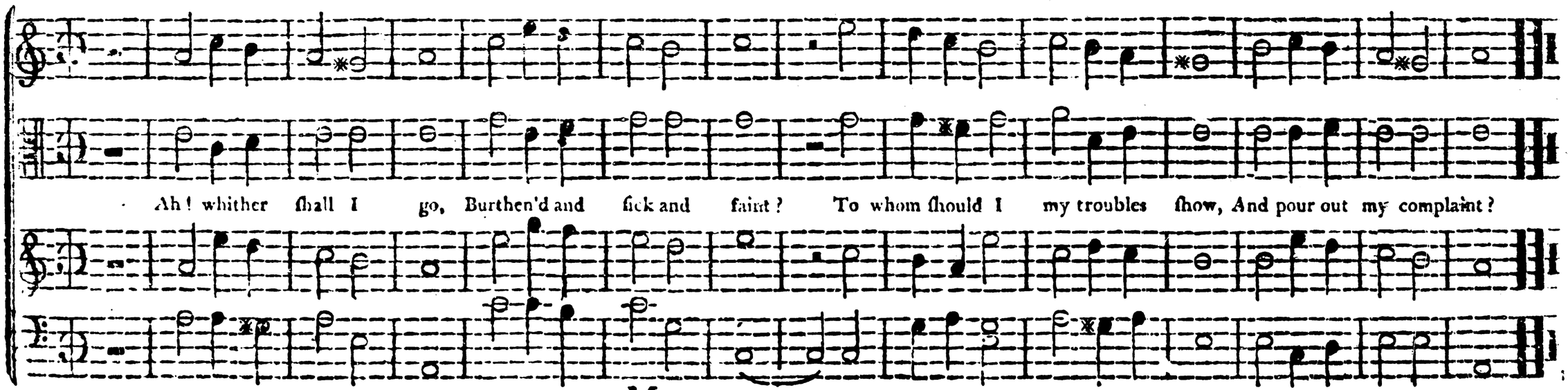
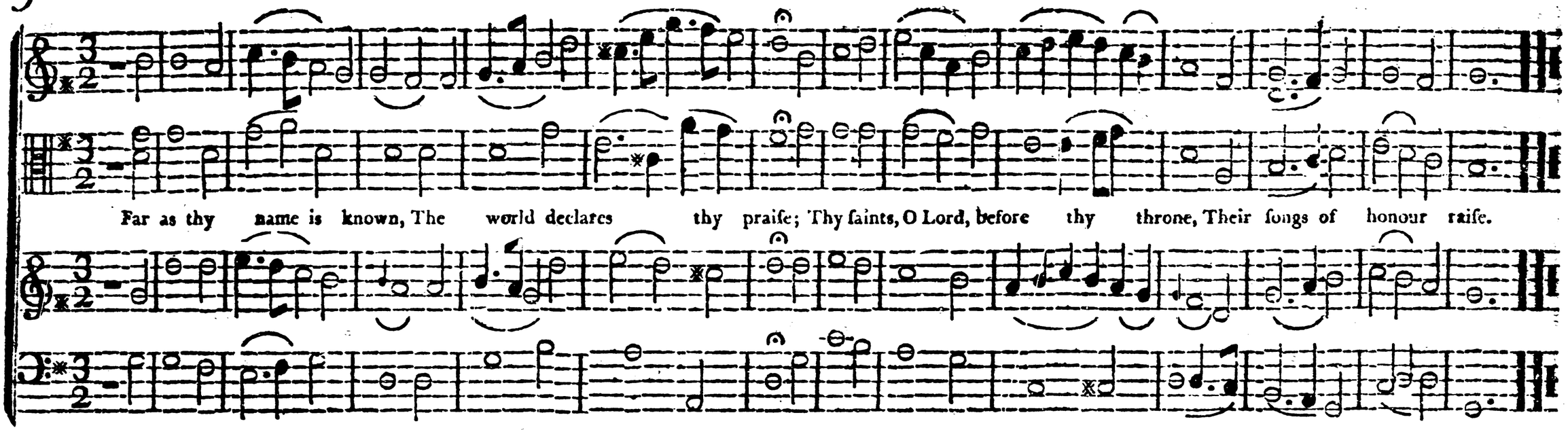
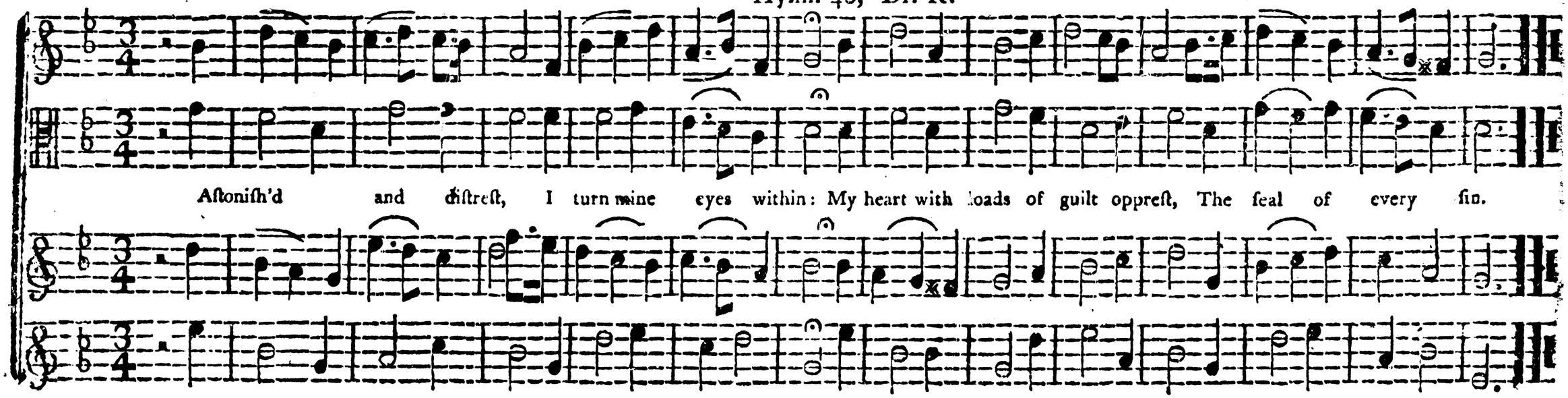


ST. SIMONS. S. M.



GUILFORD. Hymn 40, Dr. R. S. M.



Ye angels round the throne, And saints who dwell below, Worship the Father, love the Son, And

bless the Spirit too. Hallelujah, Hallelujah, &c. Praise the Lord.

Praise ye the Lord, Praise, &c.

O God of good, th' unfathom'd ſea, Who would not give his heart to thee! Who would not love thee with his might,

Thou ſhin'ſt with everlaſting rays; Before th' unſufferable blaze, Angels with both wings veil their eyes:

AIR.

Aſtoniſh'd at thy frowning brow, Earth heav'n and hell ſtrong pillars bow, Terrible majeſty is thine.

High thron'd on heav'ns eternal hill, In number, weight, and meaſure ſtill, Thou ſweetly order'ſt all that is.

Pia. For.

O Jeſus, lover of mankind? Who would not his whole ſoul and mind, With all his ſtrength to thee unite?

Yet free as air thy bounty ſtreams, On all thy works; thy mercy beams Diffuſive as the ſun's ariſe.

Who then can that vaſt love expreſs, Which bows thee down to me, who leſs Than nothing am, till thou art mine.

And yet thou deigniſt to come to me, And guide my ſteps, that I with thee, Enthron'd may reign in endleſs bliſs.

God is our refuge in diſtreſs, A preſent help when dangers preſs: In him undaunted we'll conſide.

'Tho'

'Tho' earth were from her

Tho' earth were from, &c.

Tho' earth, &c.

Torn peacemeal by the roaring tide.

earth were from her centre toſt, And mountains in the ocean loſt, Torn peacemeal by the roaring tide.

centre toſt, And mountains, &c.

I'll praiſe my Mak - er with my breath, And when my voice is loſt in death, Praiſe ſhall employ my nobleſt pow'rs.

My days, &c.

My days of praiſe ſhall ne'er be paſt, While life and thought and being laſt, Or immortality endures.

My days, &c.

My days, &c, While, &c. Or, &c.

NEWCOURT. P. M. No. 1.

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my noblest pow'rs. My days of praise shall ne'er be past, While life and thought and being last, Or immortality endures.

JENNINGS. P. M. No. 1.

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my noblest pow'rs. My days of praise shall ne'er be past, While life and tho't and being last, Or immortality endures.

FARMINGTON. P. M. No. 1.

Who

Think mighty God on feeble man. How few his hours how ſhort his ſpan, Short from the cradle to the grave, Who can, &c.

Who can, &c.

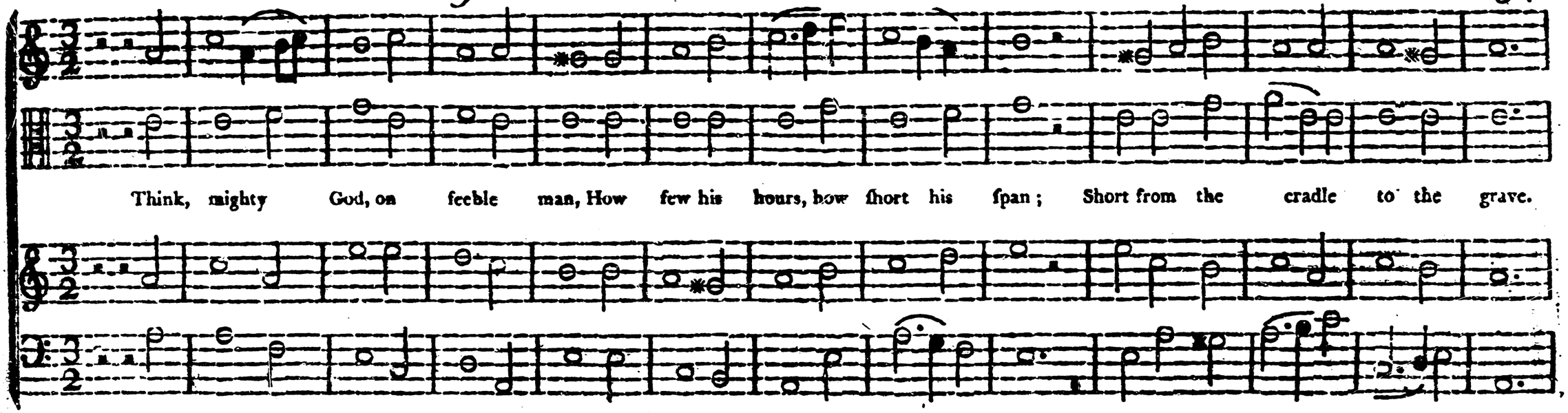
Who can, &c.

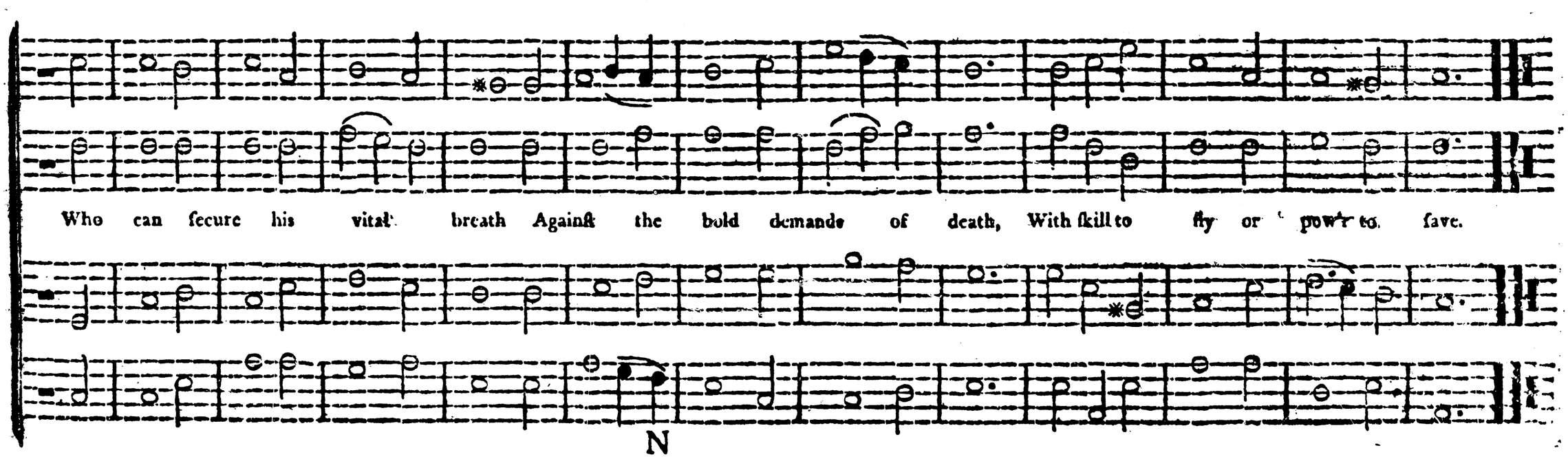
can ſecure, &c. Who, &c.

Who can ſecure his vital breath, Againſt the bold demands of death, With ſkill to fly or pow'r to ſave, With ſkill to fly or pow'r to ſave.

Who can, &c.

Who can, &c.


Think, mighty God, on feeble man, How few his hours, how ſhort his ſpan; Short from the cradle to the grave.


Who can ſecure his vital breath Againſt the bold demands of death, With ſkill to fly or pow'r to ſave.

The Lord of glory reigns, he reigns on high, His robes of ſtate are ſtrength & majeſty, This wide creation roſe at his command, Built by his word & ſtabliſh'd by his hand.

Long ſtood his throne e'er he began creation, And his, And his, And his, And his own godhead is the firm foundation.

Long ſtood, &c.

Long ſtood, &c.

Long ſtood, &c.

Sinners, awake betimes, ye fools be wiſe, Awake before that dreadful morning riſe: Change your vain tho'ts, your crooked ways amend,

Fly to the Saviour, make the Judge your friend: Then join the ſaints, wake ev'ry cheerful paſſion, When Chriſt returns he comes for your ſalvation.

The God of glory ſends his ſummons forth, Calls the ſouth nations and awakes the north; From eaſt to weſt the ſov'reign orders ſpread, Thro' diſtant worlds and

regions of the dead. The trumpet ſounds, hell trembles, heav'n rejoices: Lift up your heads, ye ſaints, with cheerful voices.

Change your, &c.

Sinners, awake betimes, ye fools be wise, Awake before that dreadful morning rise: Change your vain tho'ts, your crooked

Change your, &c.

Change your, &c.

ways amend, Fly to the Saviour, make the Judge your friend: Then join the saints, wake ev'ry cheerful passion, When Christ appears he comes for your salvation.

SPRINGFIELD. P. M. No. 3.

Moderato.

Jeſus drinks the bitter cup, The wine-preſs treads alone, Tears the graves and mountains up By his expiring groan.

Lo the pow'rs of heav'n he ſhakes, Nature in convulſion lies, Earth's profoundeſt centre quakes, The great Jehovah dies.

AMSTERDAM. P. M. No. 3.

Rise, my soul, and stretch thy wings, Thy better portion trace; Sun and moon and stars decay, Time shall soon this earth remove; Rise, my soul, and haste away To seats prepar'd above.
Rise from transitory things, Tow'rds heav'n thy native place.

LENOX. P. M. No. 4.

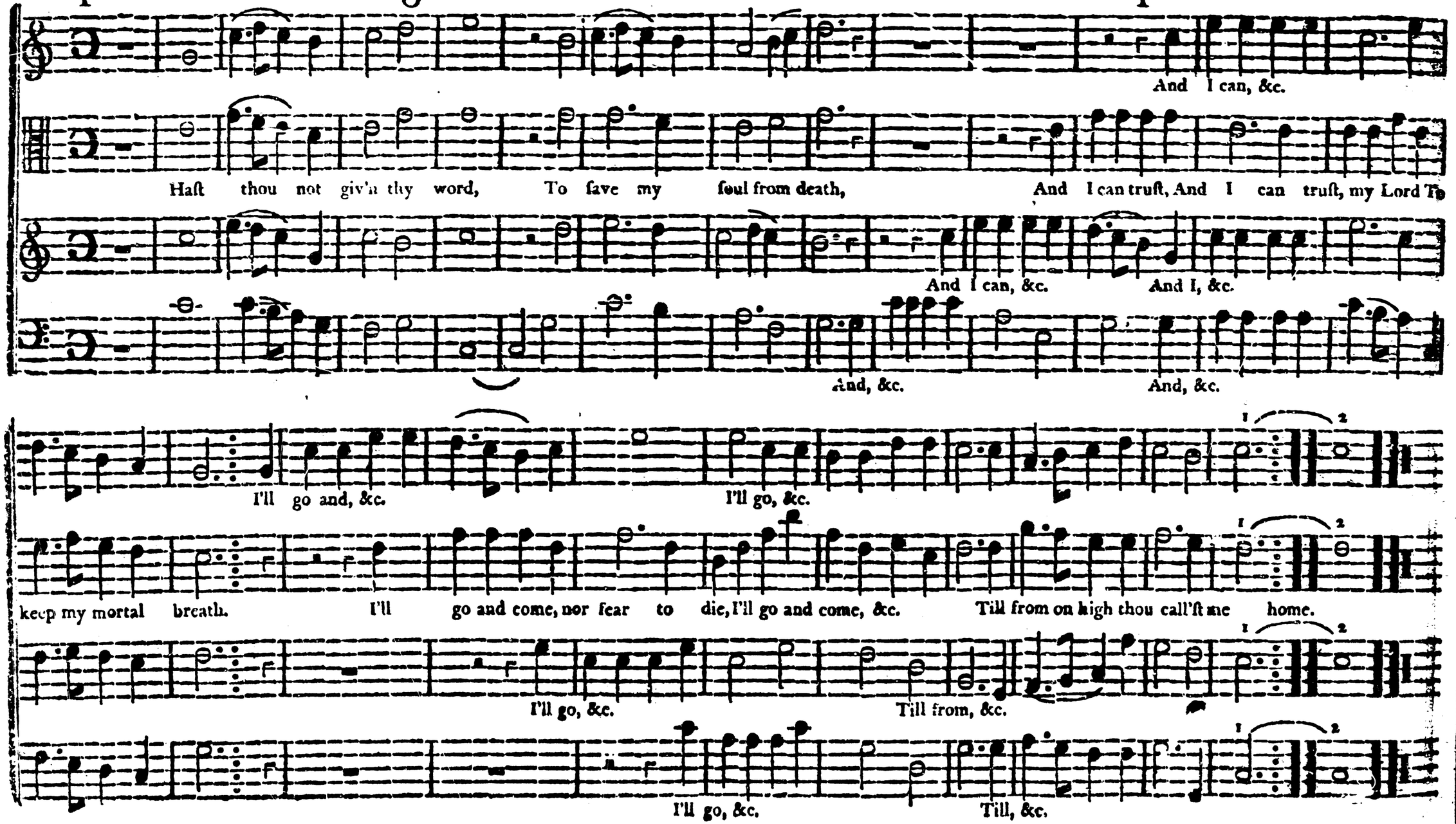
To thine, &c.

Lord of the worlds above, How pleasant and how fair, The dwellings of thy love, Thine earthly temples are, To thine abode my heart aspires, With warm desires to see my God.

To thine, &c.

To thine, &c. To thine, &c.

136th PSALM. P. M. No. 4.



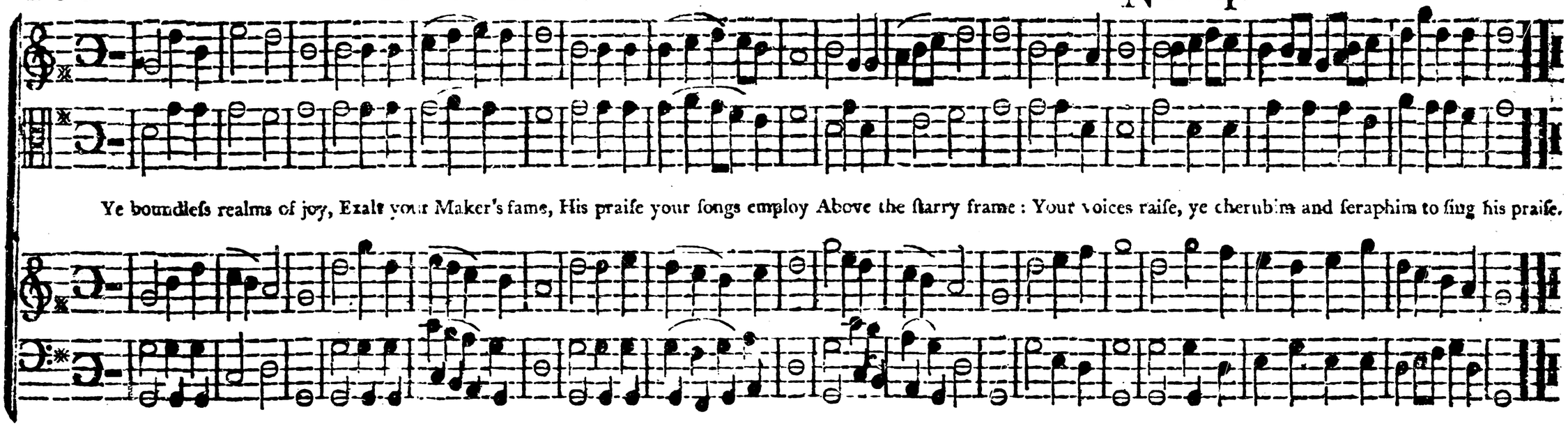
Let all the nations know,

Blow ye the trumpet, blow; The gladly ſolemn ſound Let all the notions know, To earth's remoteſt bound, To earth's remoteſt

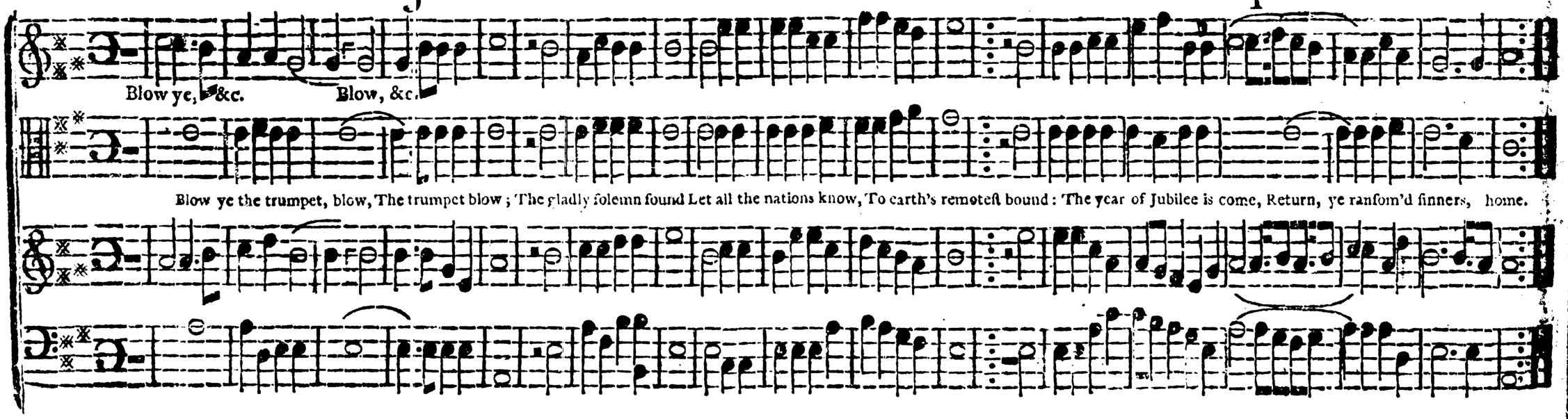
Let all, &c. To, &c.

bound, The year of Jubilee is come, Return, ye ranſom'd ſinners, home. The year of Jubilee is come, Return, ye ranſom'd ſinners, home.

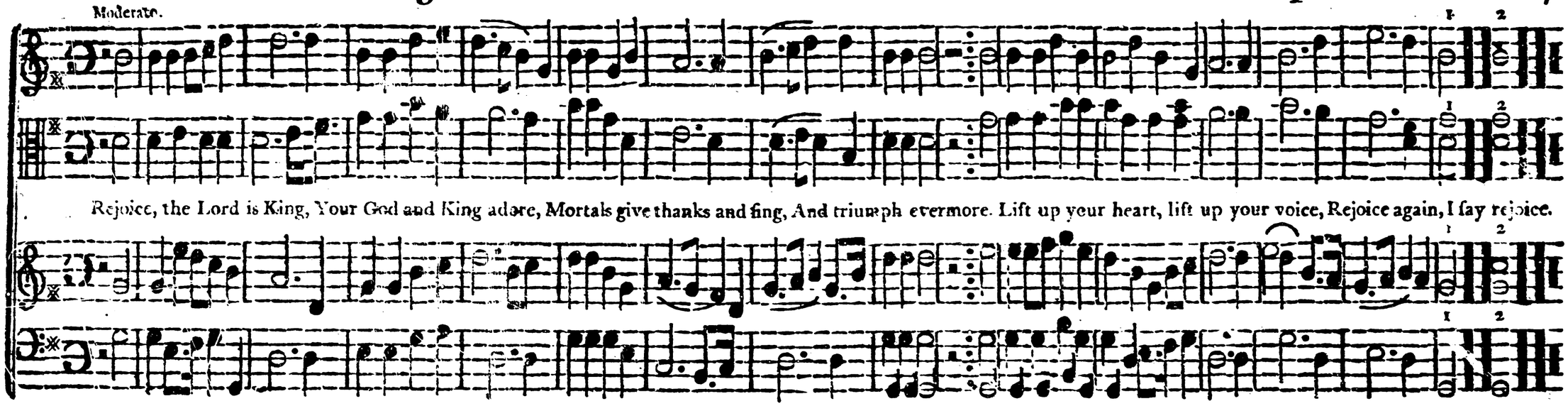
AMHERST. P. M. No. 4.



JUBILEE. P. M. No. 4.

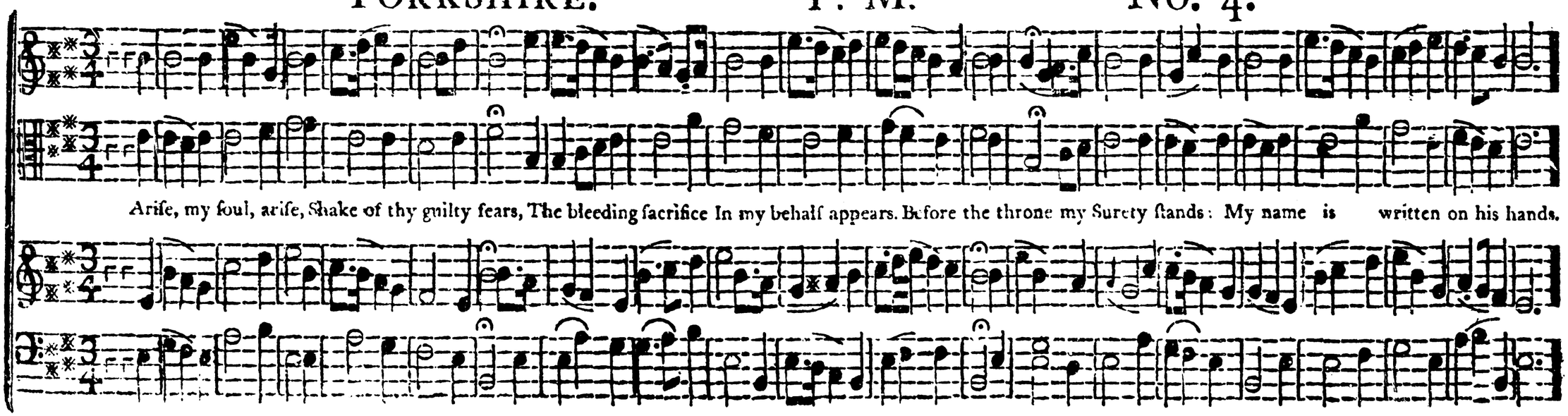


Moderato.



Rejoice, the Lord is King, Your God and King adore, Mortals give thanks and ſing, And triumph evermore. Lift up your heart, lift up your voice, Rejoice again, I ſay rejoice.

YORKSHIRE. P. M. No. 4.



Ariſe, my ſoul, ariſe, Shake of thy guilty fears, The bleeding ſacrifice In my behalf appears. Before the throne my Surety ſtands: My name is written on his hands.

Moderato et Affettuoſo.

Behold the Lamb of God, Extended on the tree, Behold the ſtreams of blood, Thoſe ſtrea - - - ms were

All nature, &c.

ſhed for me. All nations ſhake, The ſaints ariſe, And all the ſkies In darkneſs mourn.

All nations, &c.

Chriſt, a while to mortals giv'n,

Hail the day that ſees him riſe, Raviſh'd from our wiſhful eyes: Reaſcends his native heav'n; There the

pompous triumph waits, Lift your heads eternal gates; Wide unfold the radiant ſcene, Take the King of glory in.

Lively.

Sov'reign Ruler of the ſkies, Ever gracious, ever wiſe! All my times are in thy hand, All events at thy command. His decree who

form'd the earth, Fix my firſt and ſecond birth, Parents, native place, and time, All appointed were by him, All appointed were by him.

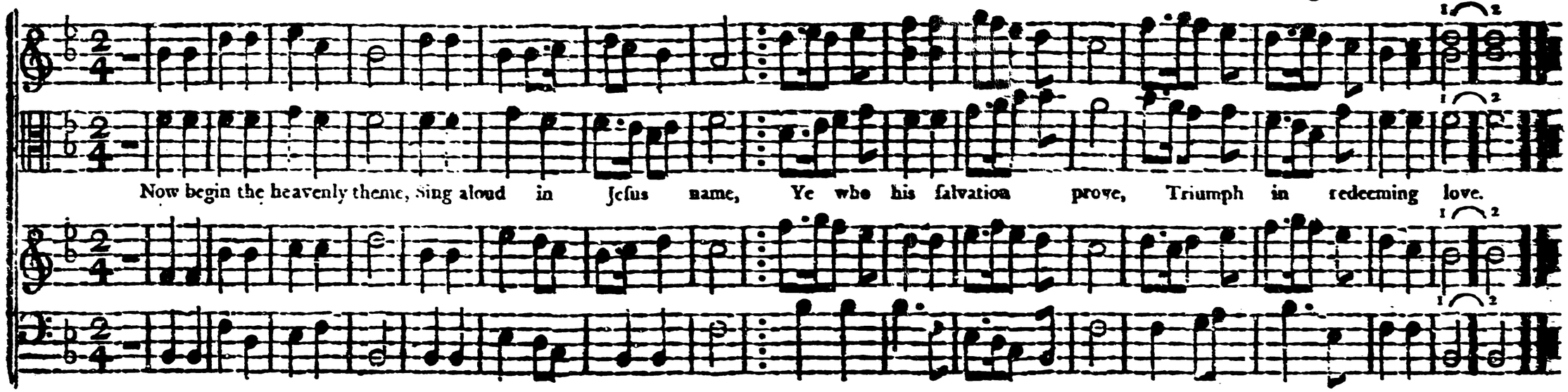
Andante.

Hail the day that ſees him riſe, Raviſh'd from our wiſhful eyes, Chriſt a while to mortals giv'n, Reaſcends his native heav'n. There the pompous tri-

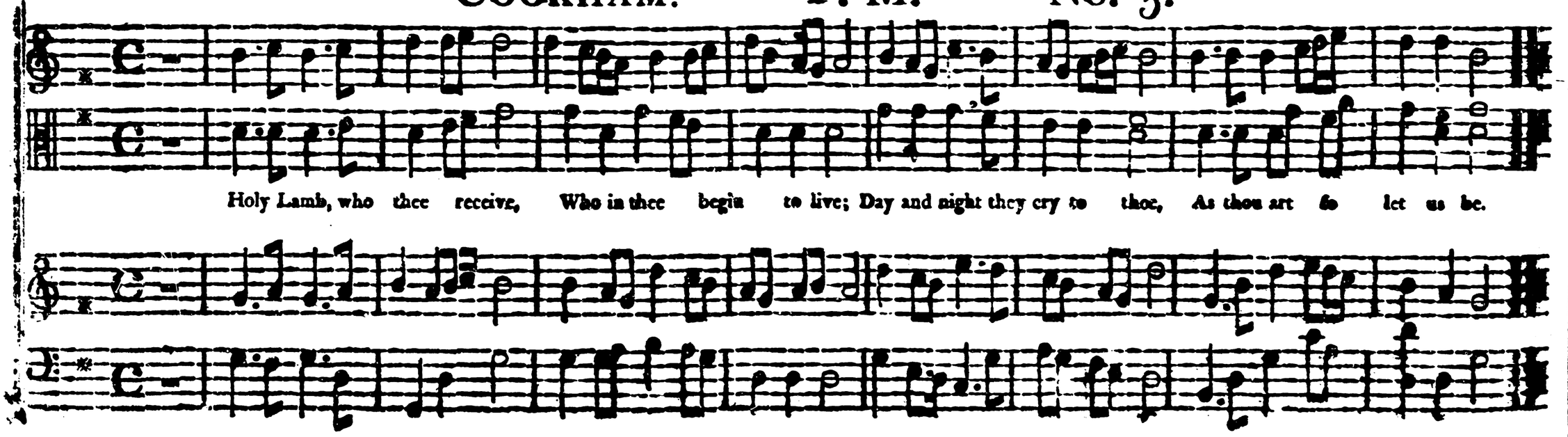
Pia. For.

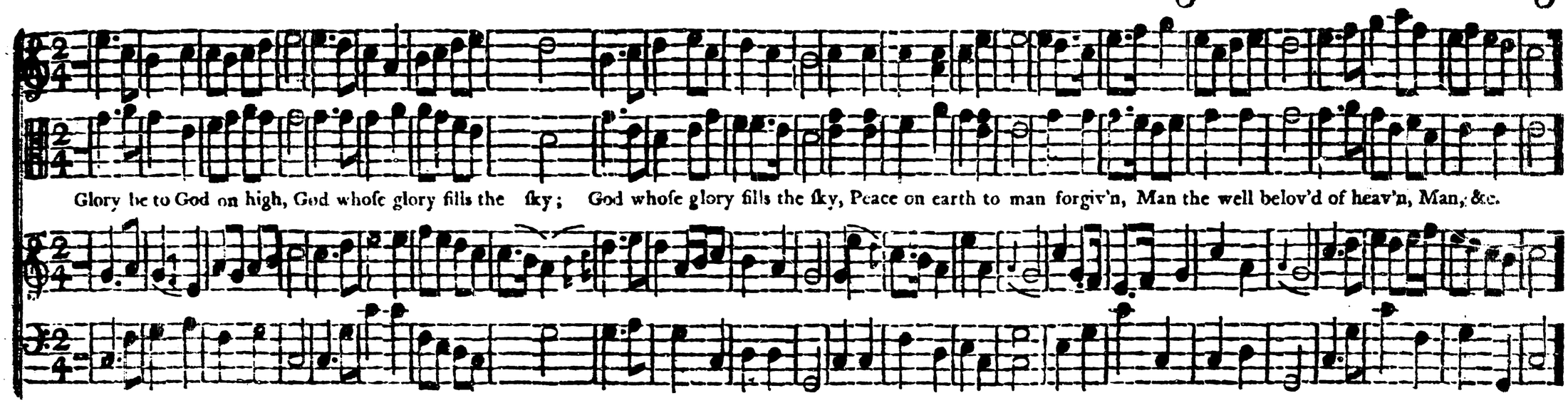
umph waits, Lift your heads eternal gates, Wide unfold the radiant ſcene, Take the King of glory in, Take, &c.

GERMAN HYMN. P. M. No. 5.

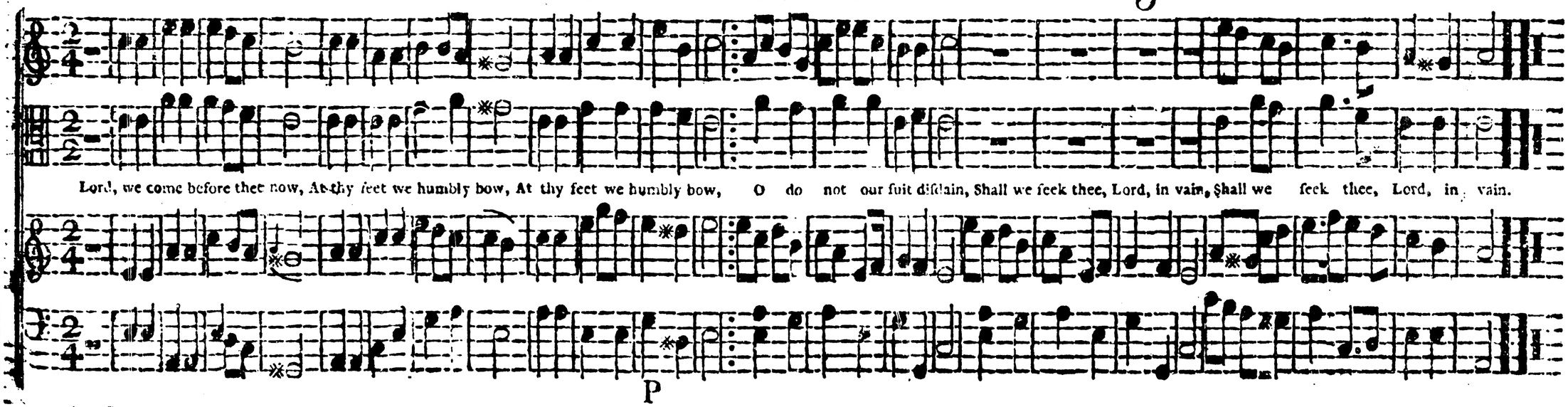


COOKHAM. P. M. No. 5.




Glory be to God on high, God whoſe glory fills the ſky; God whoſe glory fills the ſky, Peace on earth to man forgiv'n, Man the well belov'd of heav'n, Man, &c.

SALEM. P. M. No. 5.

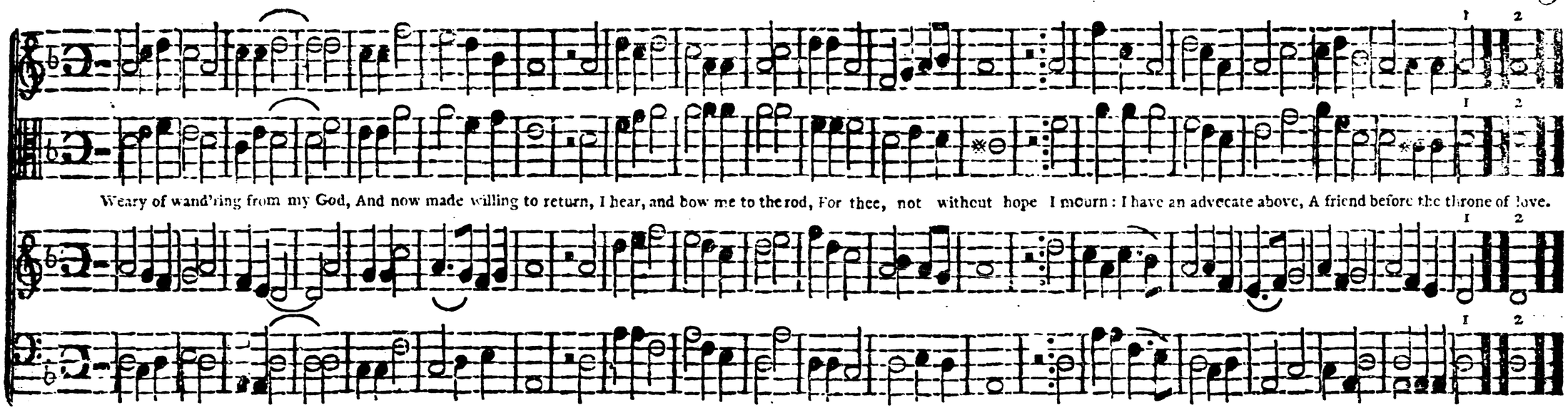

Lord, we come before thee now, At thy feet we humbly bow, At thy feet we humbly bow, O do not our ſuit diſdain, Shall we ſeek thee, Lord, in vain, Shall we ſeek thee, Lord, in vain.

Pia.

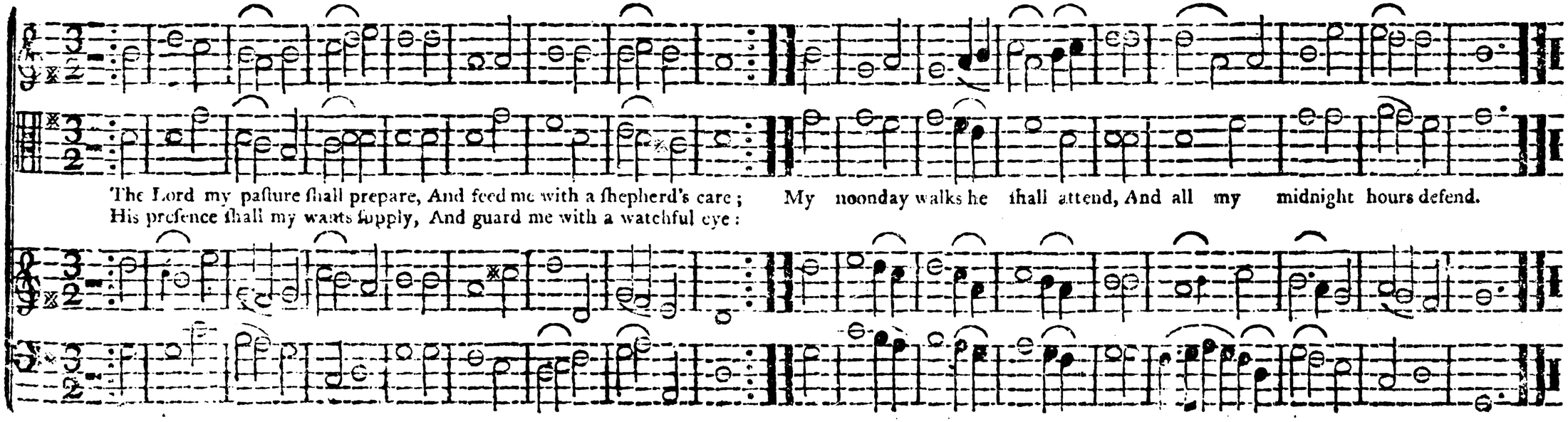
Great God of wonders! all thy ways Are matchleſs, Godlike and divine; But the fair glories of thy grace, More

For.

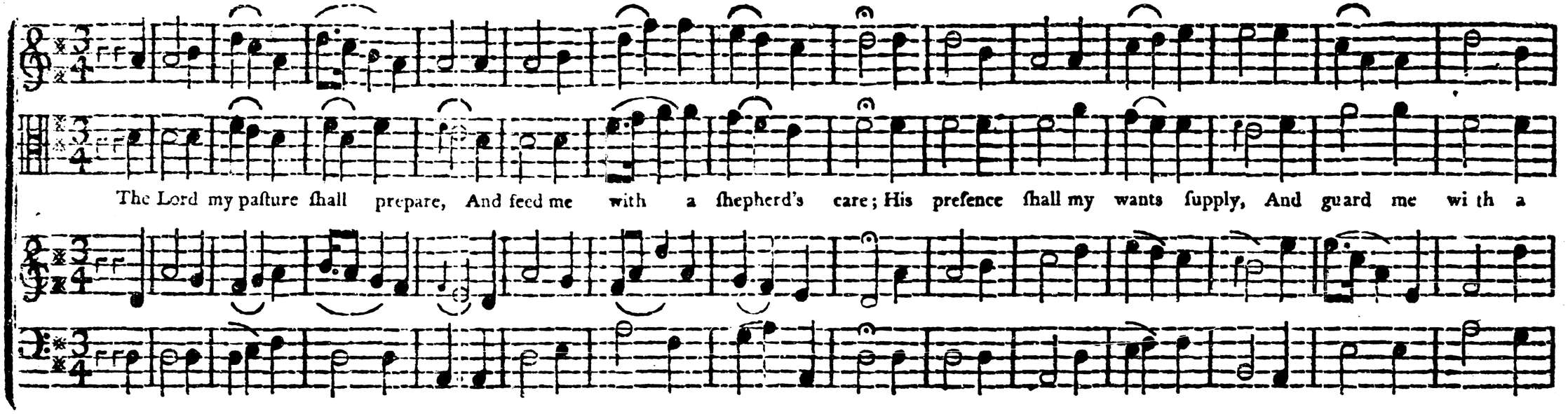
Godlike and unrivall'd ſhine: Who is a pard'ning God like thee? Or who has grace ſo rich and free.

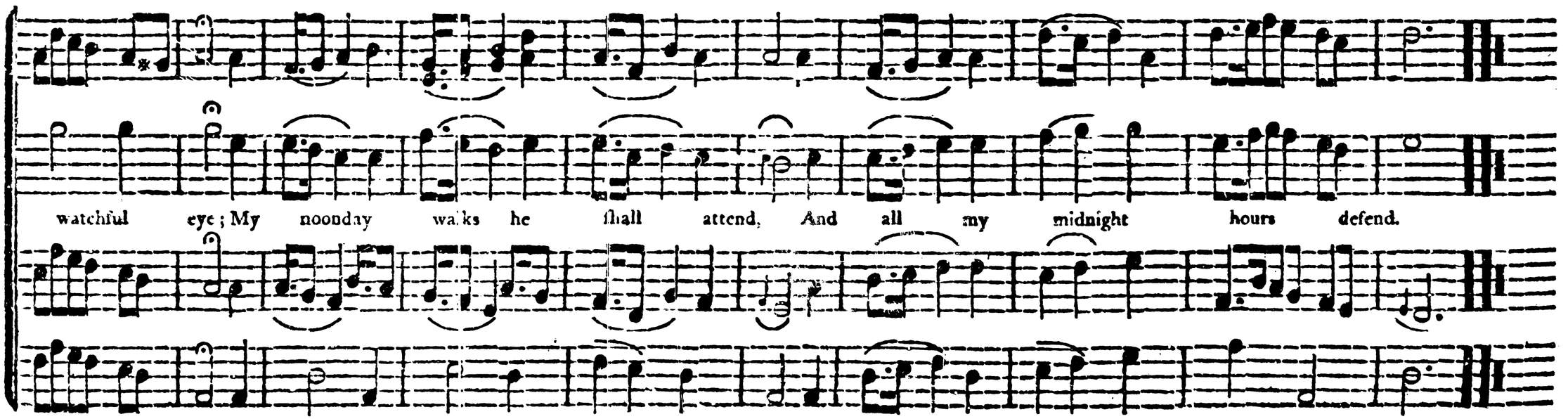

Weary of wand'ring from my God, And now made willing to return, I hear, and bow me to the rod, For thee, not without hope I mourn: I have an advocate above, A friend before the throne of love.

CARY'S. P. M. No. 6.


The Lord my paſture ſhall prepare, And feed me with a ſhepherd's care;
His preſence ſhall my wants ſupply, And guard me with a watchful eye:
My noonday walks he ſhall attend, And all my midnight hours defend.

HAMPSTEAD. P. M. No. 6.

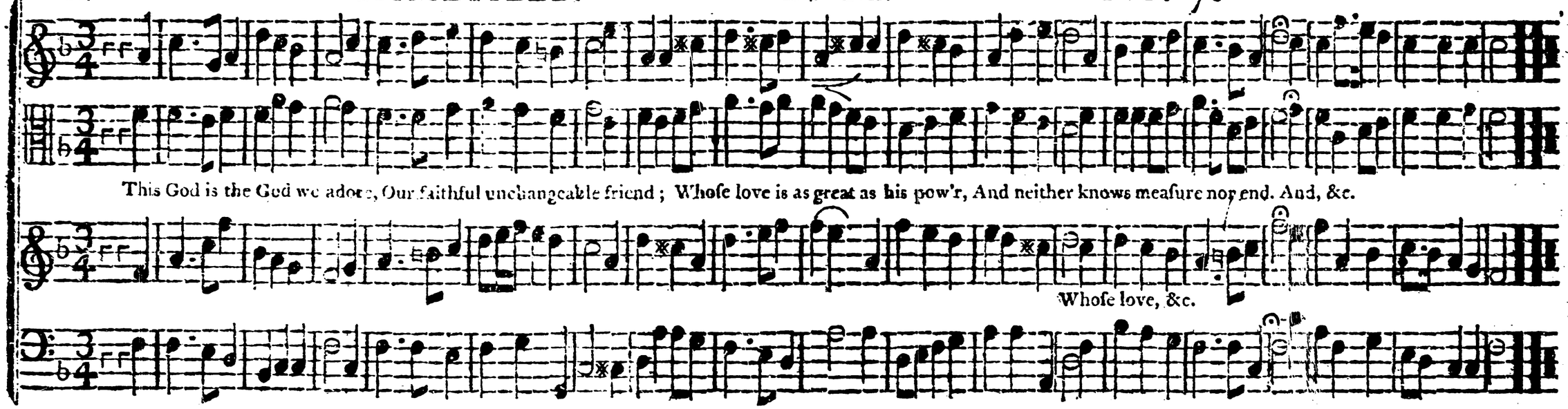




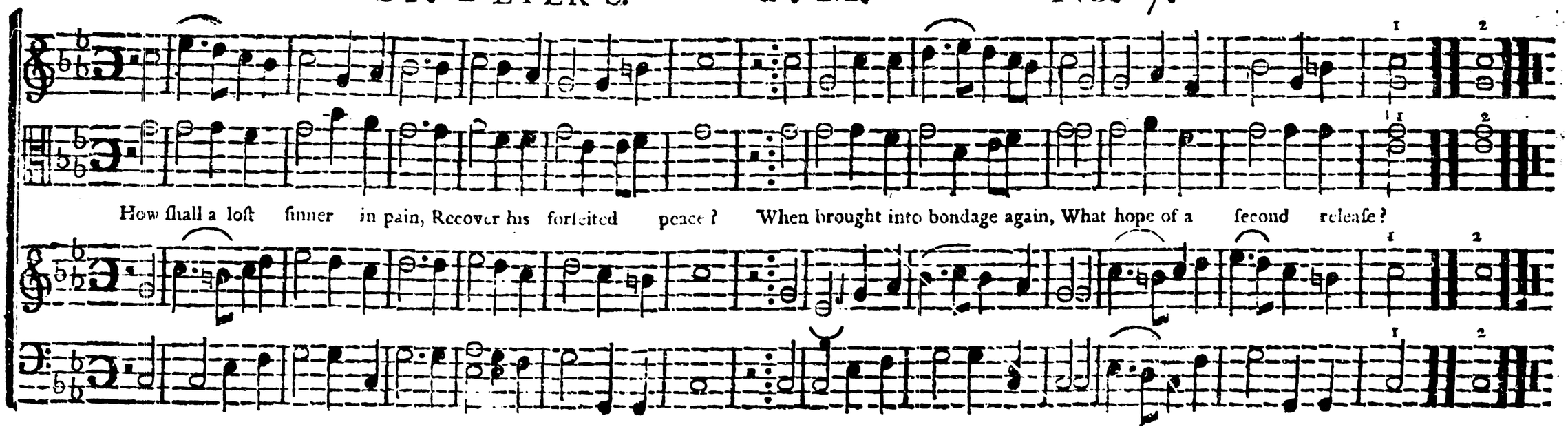
Thou Shepherd of Iſrael and mine, The joy and deſire of my heart,
For cloſer communion I pine, I long to reſide where thou art.
That paſture I languiſh to find, Where

all who their Shepherd obey Are fed, on thy boſom reclin'd, And ſcreen'd from the hea' of the day.

LIMEFIELD. P. M. No. 7.



ST. PETER'S. P. M. No. 7.



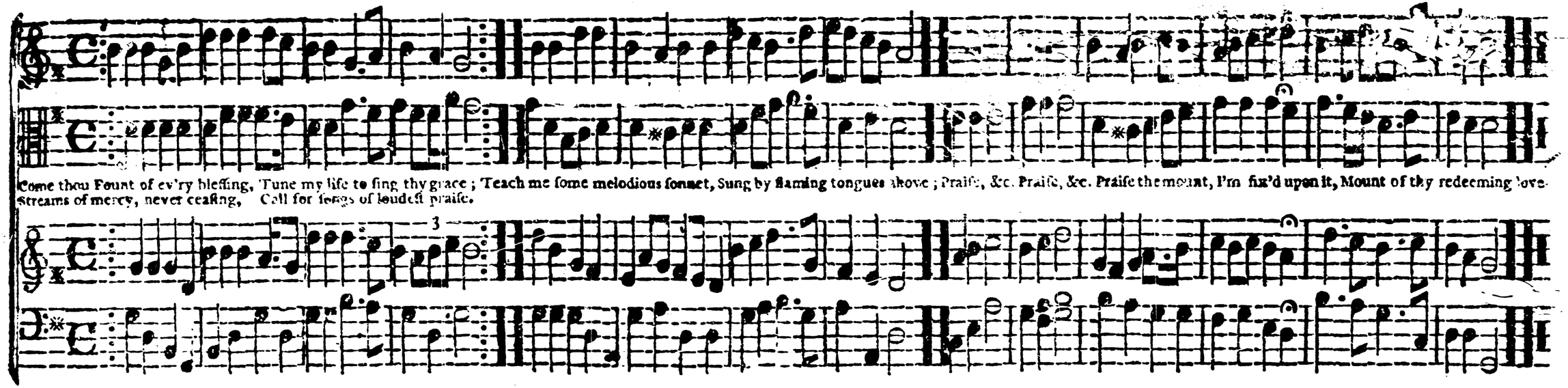
What now is my object and aim, What now is my hope and desire? To follow the heavenly Lamb, And after his image aspire. My

hope is all center'd in thee; I trust to recover thy love, On earth thy salvation to see, And then to enjoy thee above.

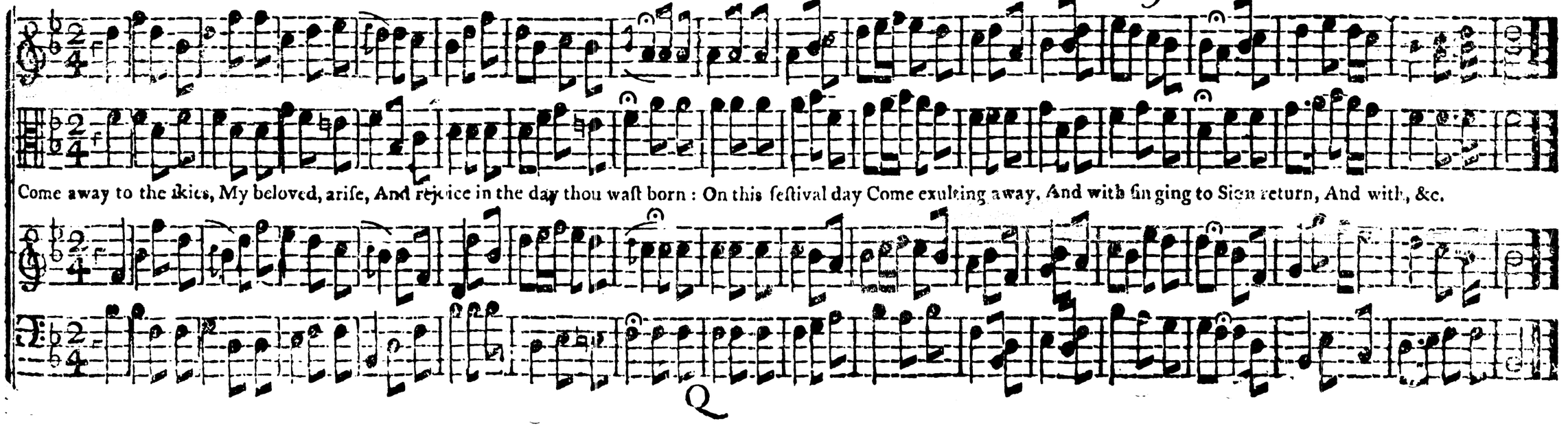
Love divine, all love excelling, Joy of heav'n to earth come down, Fix in us thy

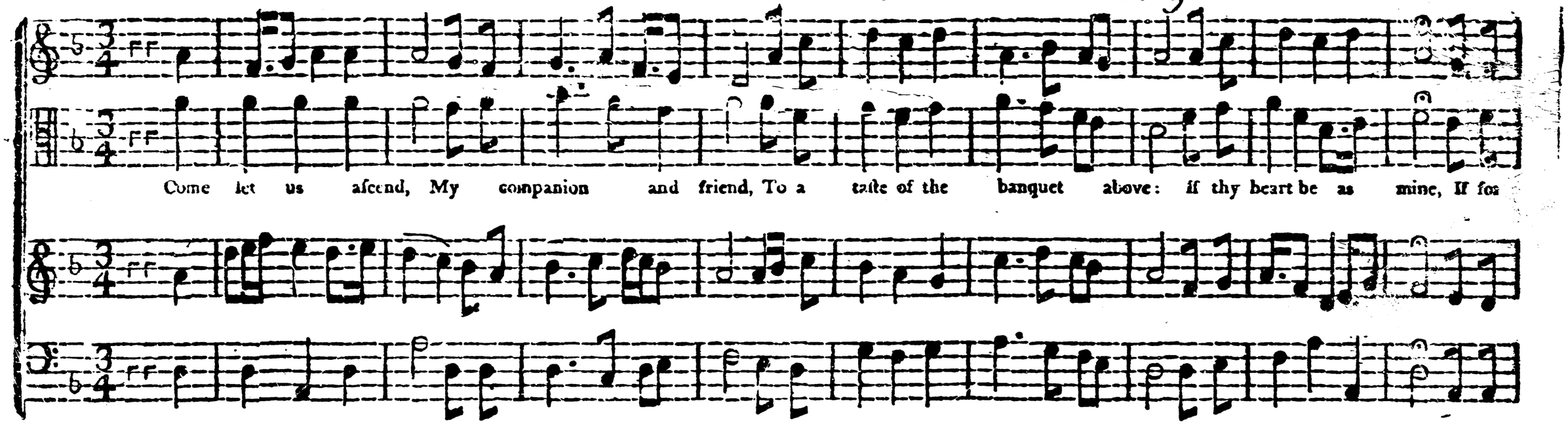
humble dwelling, All thy faithful mercies crown. All, &c.

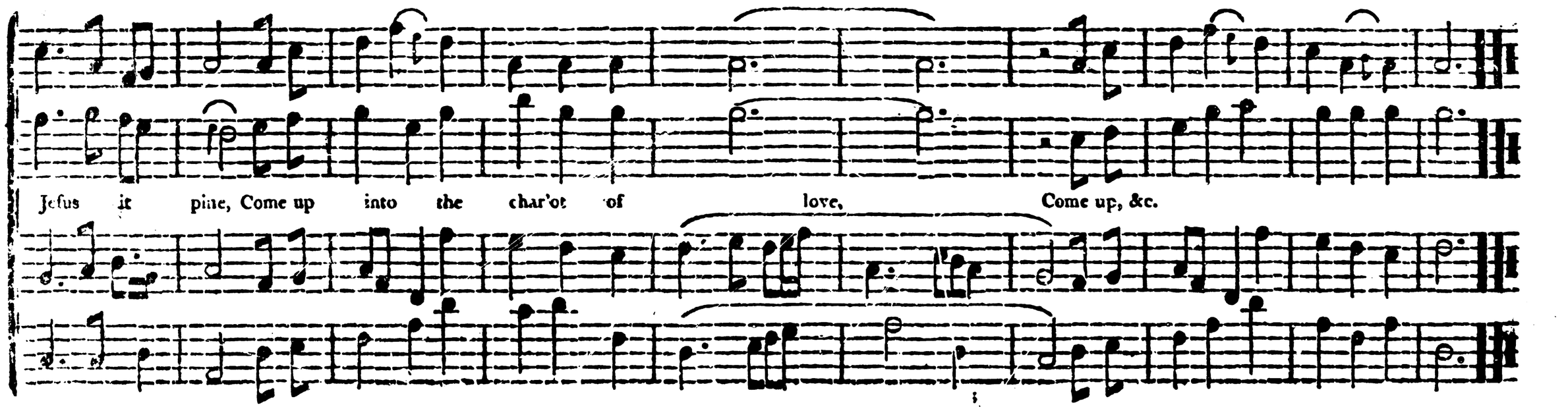
BETHEL. P. M. No. 8.



WEST-STREET. P. M No. 9.




Come let us aſcend, My companion and friend, To a taſte of the banquet above: if thy heart be as mine, If for


Jeſus it pine, Come up into the char'ot of love, Come up, &c.

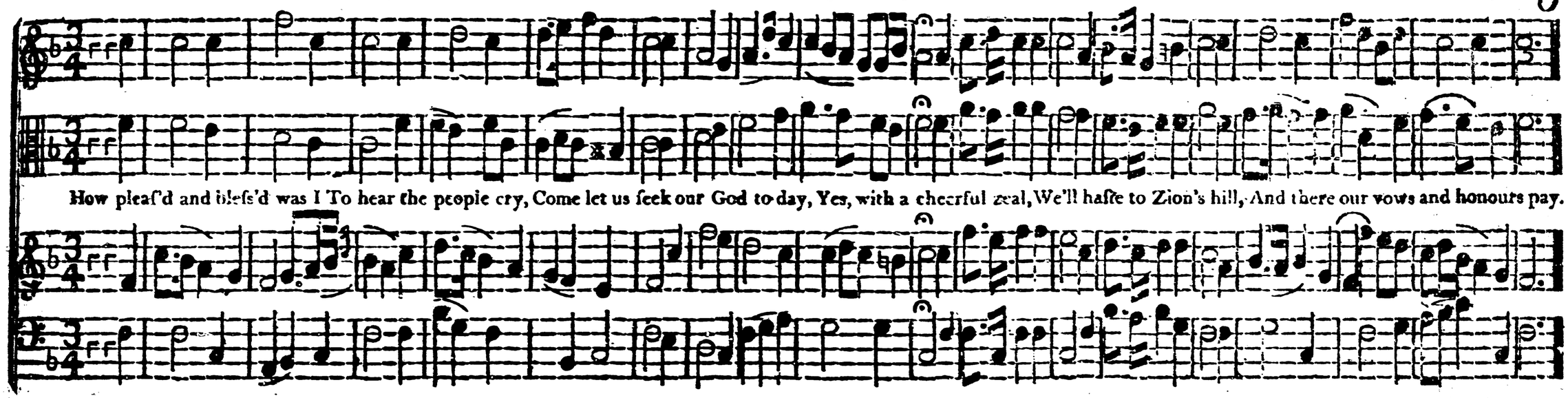
The Lord, the Sov'reign, ſends his ſummons forth, Calls the ſouth nations and awakes the north; From eaſt to weſt the ſounding orders ſpread,

From eaſt, &c.

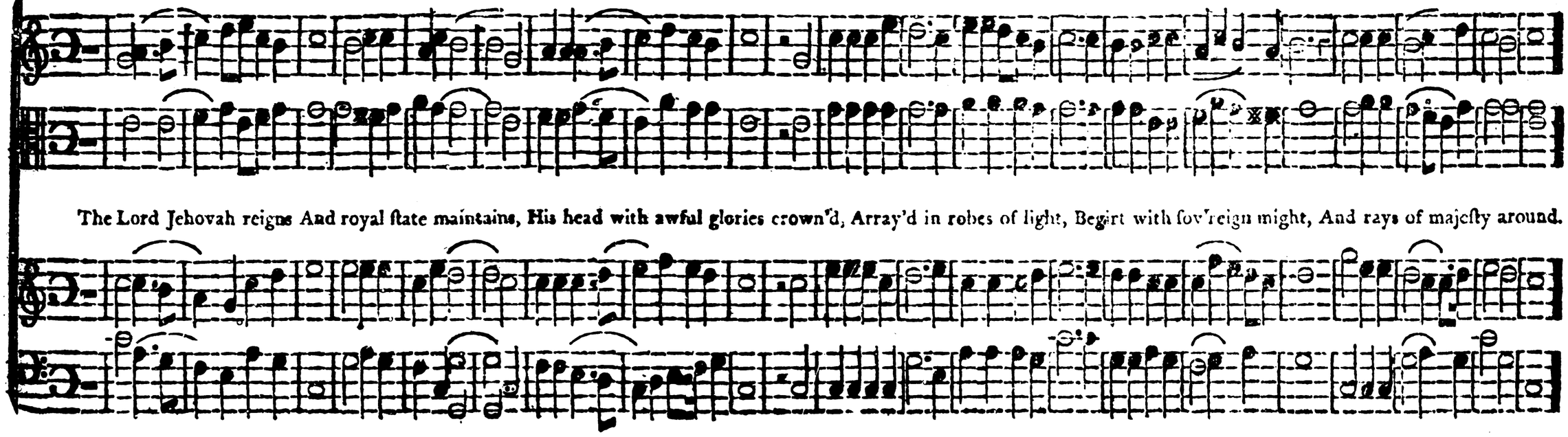
Thro' diſtant worlds and regions of the dead: No more ſhall atheiſts mock his long delay; His vengeance ſleeps no more; behold the day!

Behold, the Judge deſcends, his guards are nigh, Tempeſt and fire attend him down the ſky; Heav'n, earth and hell draw near, let all things

come, To hear his juſtice and the ſinner's doom. But gather firſt my ſaints, the Judge commands, Bring them ye angels from their diſtant lands.



MILTON. P. M. No. 11.



Come let, &c.

How pleas'd and bleſs'd was I To hear the people cry, Come let us ſeek our God to day, Come let us ſeek our God to day, Yes,

Come let, &c.

Come let, &c.

And there, &c. And there, &c.

with a cheerful zeal, We'll haſte to Zion's hill, And there our vows and honours pay.

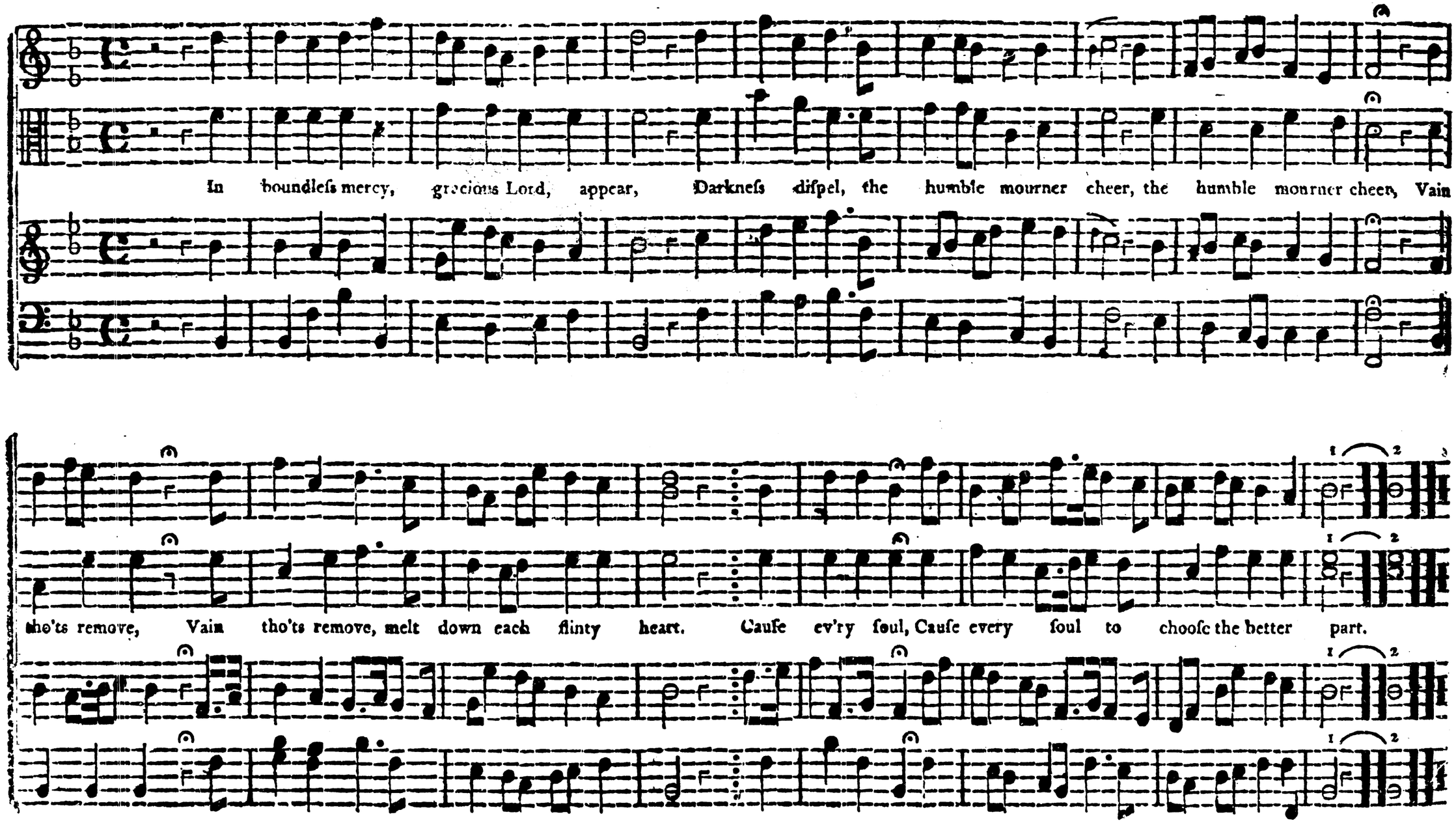
And there, &c.

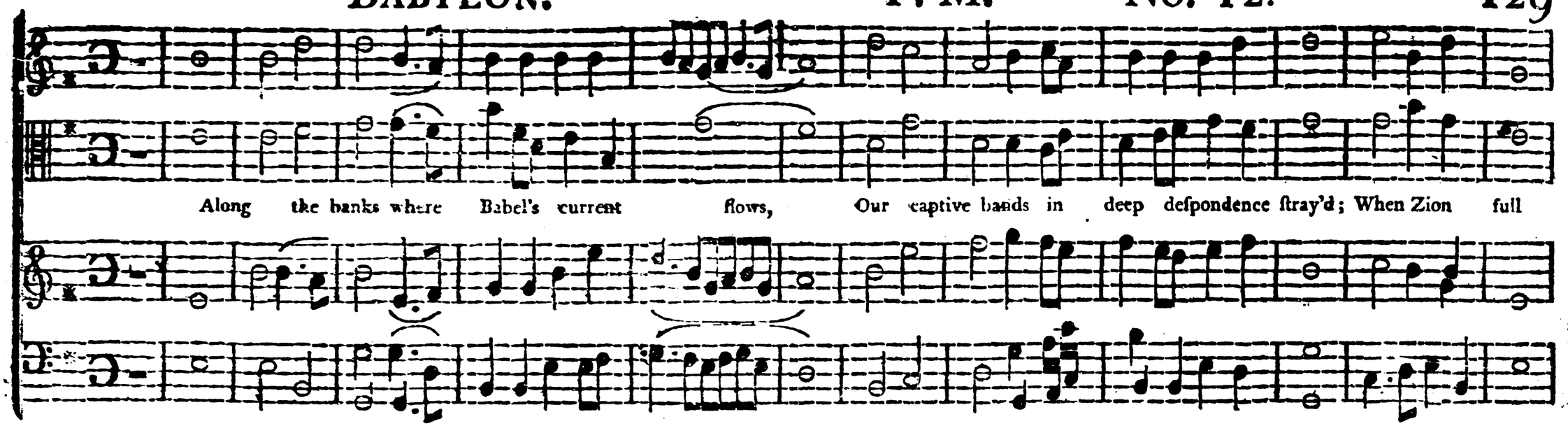
And there, &c.

My tongue repeats his vows, Peace to this facred houſe, For there my friends and kindred dwell. And

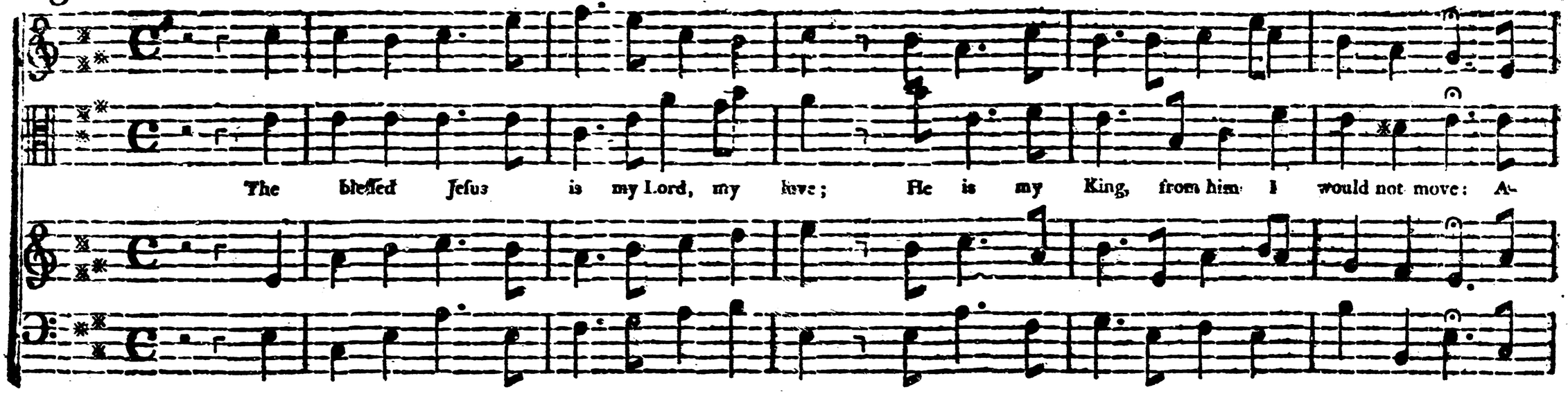
ſince my glorious God Makes thee his bleſt abode, My ſoul ſhall ever love thee well, My, &c.

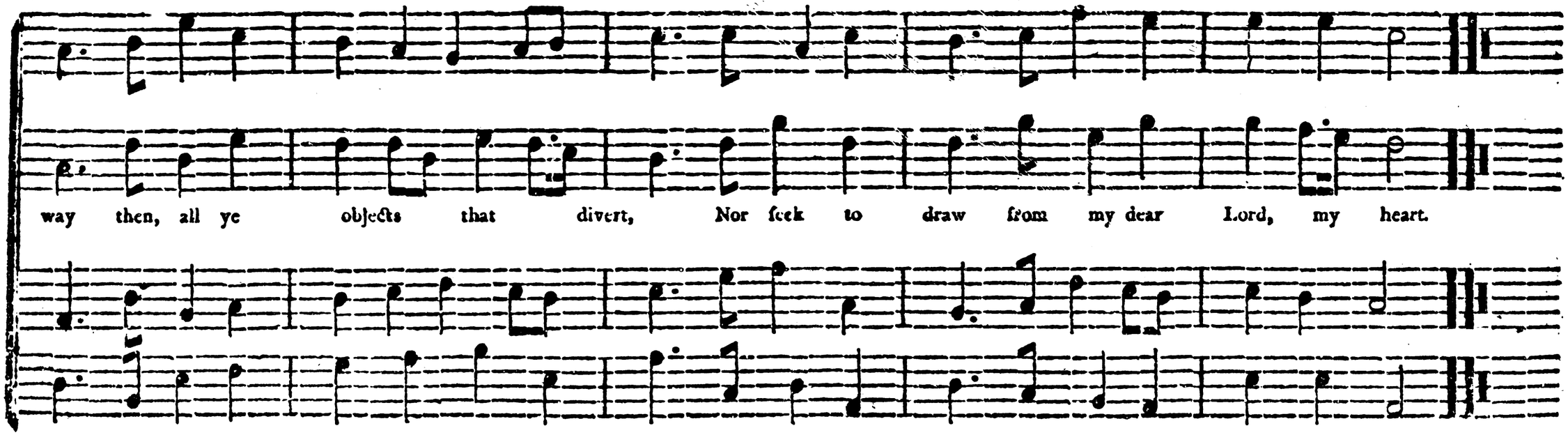
CHESTERFIELD. P. M. No. 12.

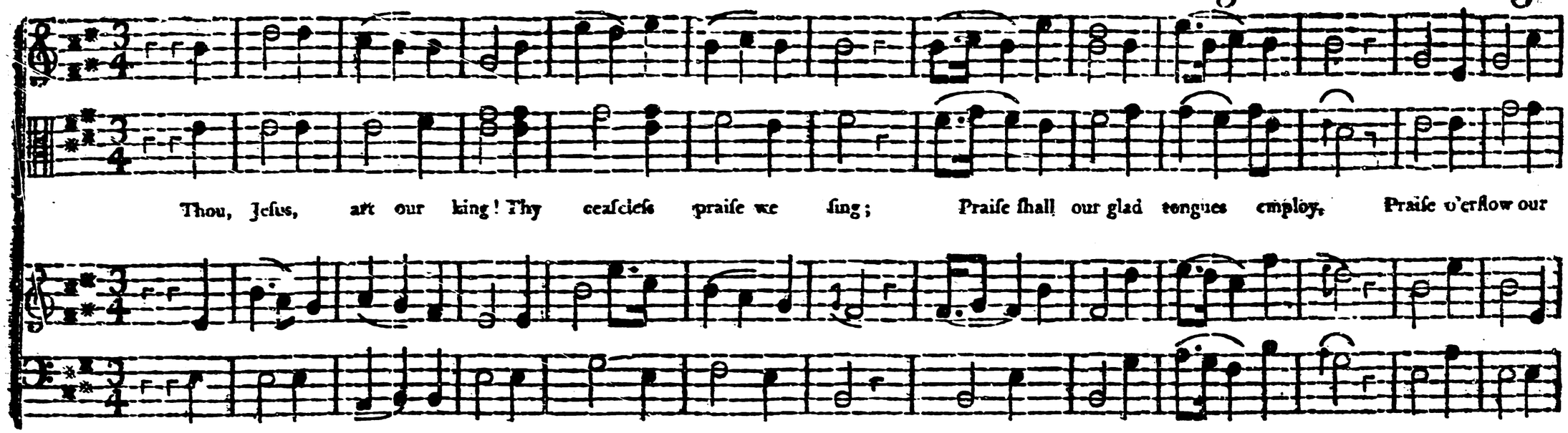


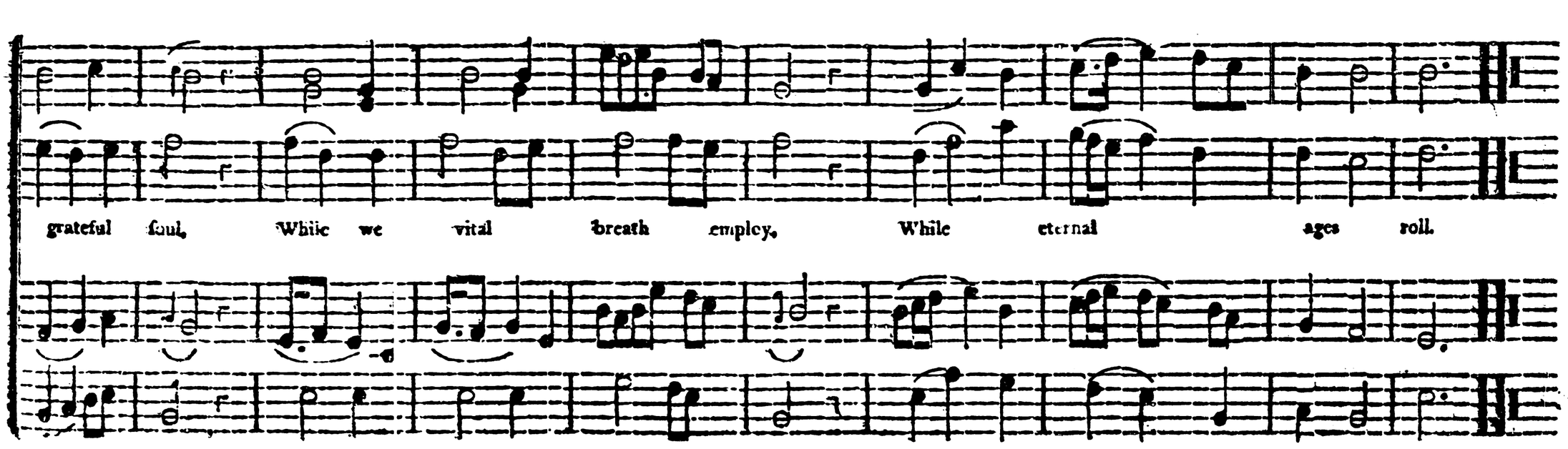

Along the banks where Babel's current flows, Our captive bands in deep deſpondence ſtray'd; When Zion full
in ſad remembrance roſe, Her friends, her children mingled with the dead. Her, &c.

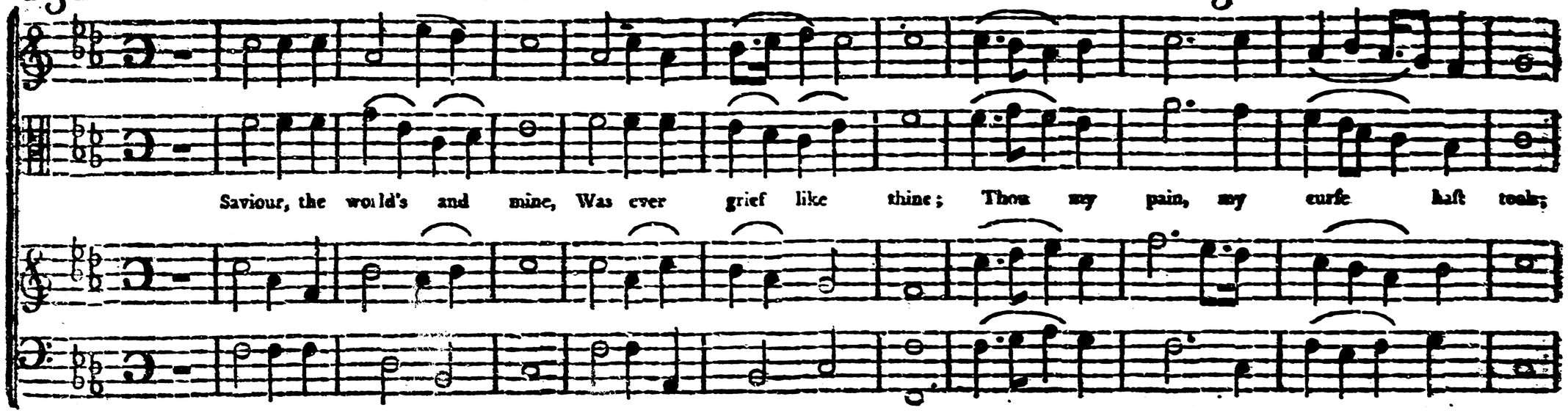
WARSAW. P. M. No. 12.

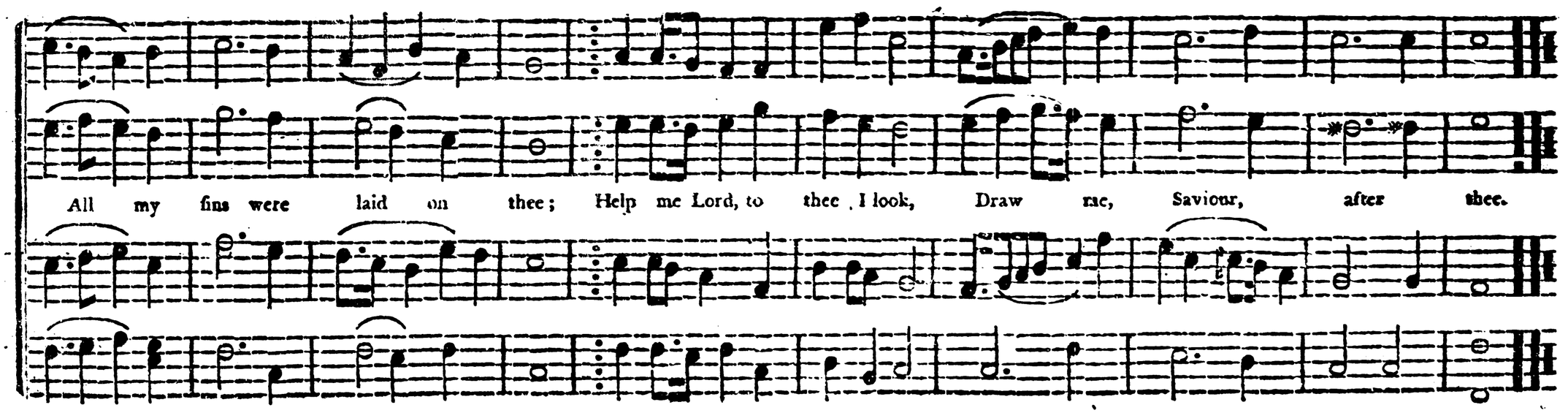





Thou, Jeſus, art our king! Thy ceaſeleſs praiſe we ſing; Praiſe ſhall our glad tongues employ. Praiſe o'erflow our


grateful ſoul, While we vital breath employ, While eternal ages roll.


Saviour, the world's and mine, Was ever grief like thine; Thou my pain, my curse hast took;


All my sins were laid on thee; Help me Lord, to thee I look, Draw me, Saviour, after thee.

All glory to God, and peace upon earth, Be publiſh'd abroad at Jeſus's birth The forfeited favours of Heaven we find, Re-

ſtor'd in the Saviour and friend of mankind,

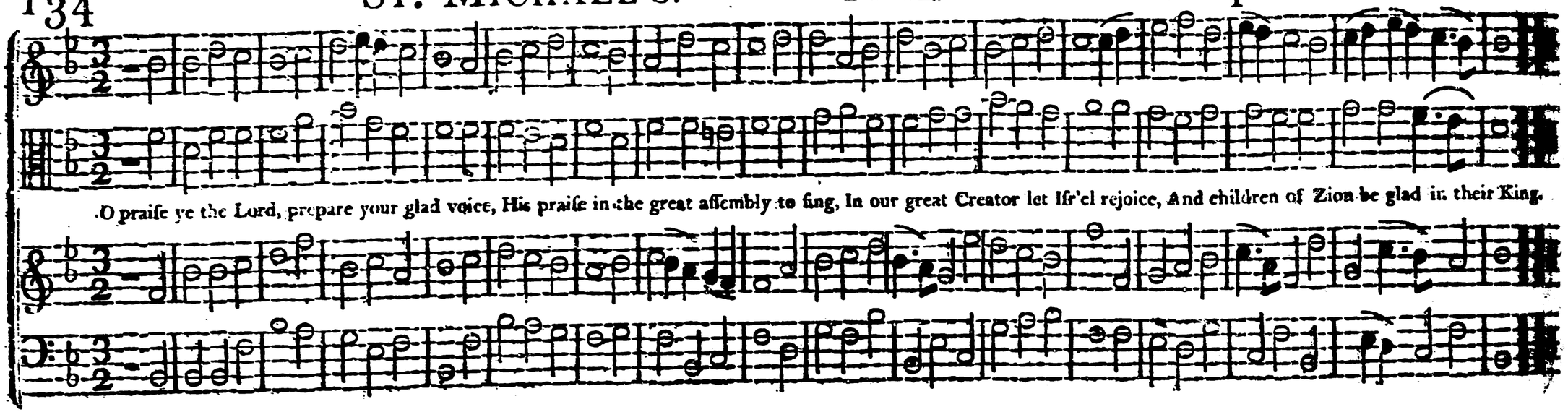
In the Saviour, &c.

And friend, &c.

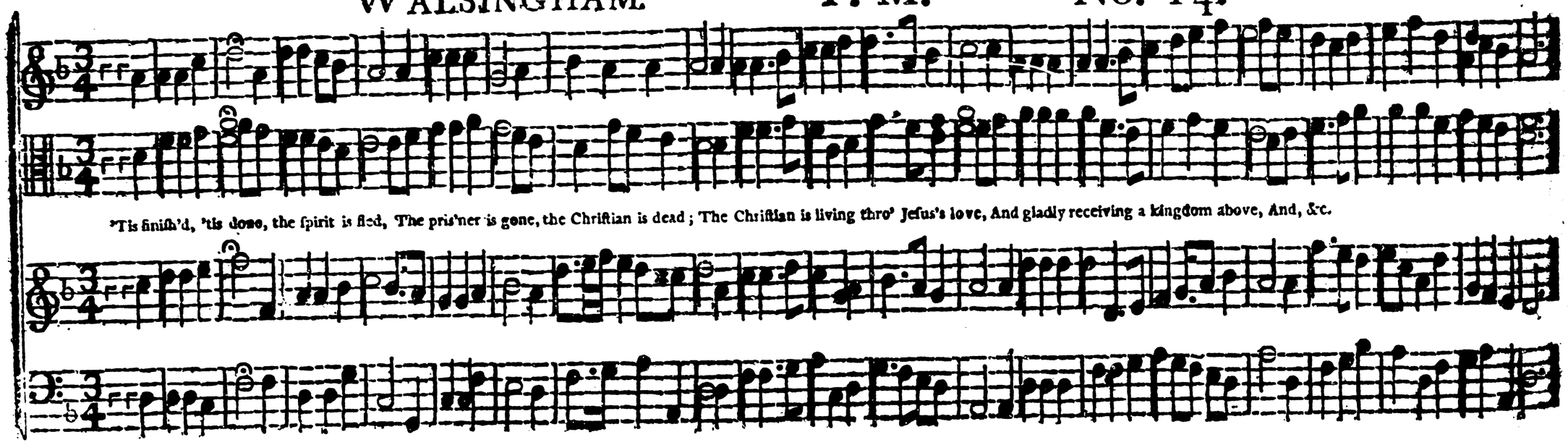
ſtor'd, Reſtor'd, &c.

Reſtor'd, &c.

ST. MICHAEL'S. P. M. No. 14.



WALSINGHAM. P. M. No. 14.



Lo! he comes with clouds descending, Once for favour'd sinners slain; Thousand, thousand saints attending, Swell the

triumph of his train. Hallelujah, Hallelujah, Hallelujah, God appears with man to reign.

HELMSLEY. P. M. No. 15.

Loud. Soft when repeated. Loud. Soft. Loud.

Lo! he comes with clouds descending, Once for favour'd sinners slain. Hellelujah, Hallelujah, Hallelujah, God appears with man to reign.
Thousand thousand saints attending, Swell the triumph of his train.

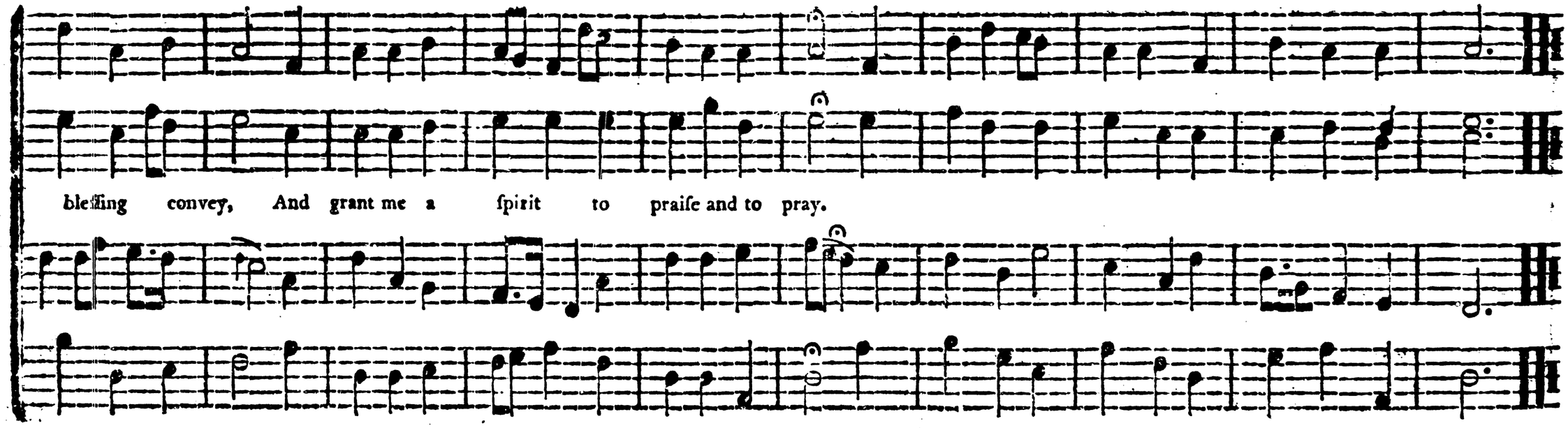
KINGSTON. P. M. No. 15.

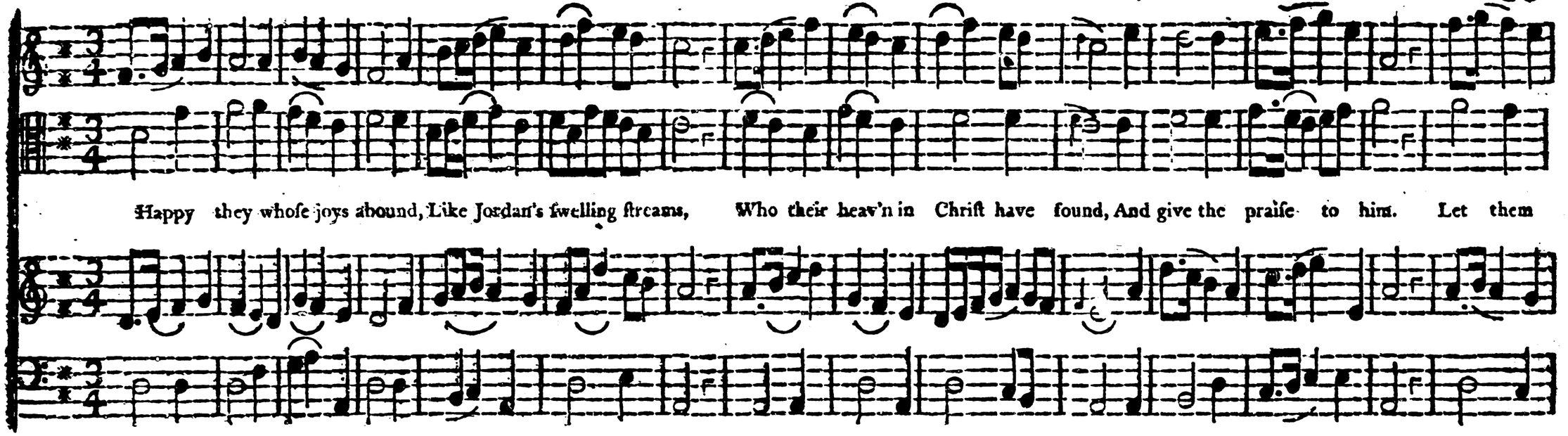
Agonizing in the garden, Lo! your Maker prostrate lies! "It is finish'd! It is finish'd!" Sinners, will not this suffice!
On the Bloody tree behold him! Hear him cry before he dies.

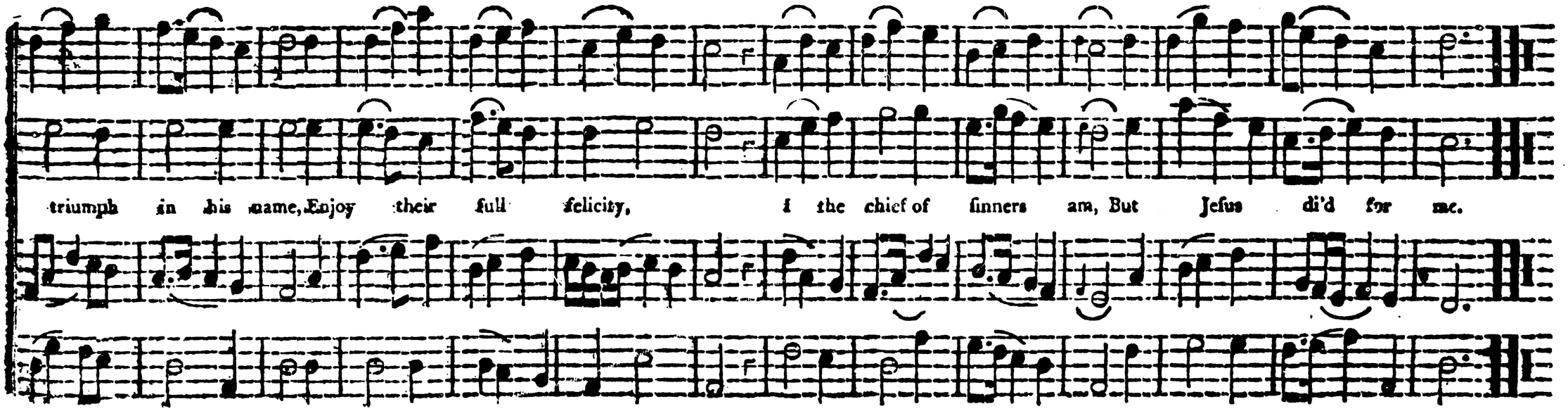
Compaſſionate Bridegroom, my ſhepherd and friend, Thy child from the fury of Satan defend: Thy

preſence continue, thy bleſſing convey, And grant me a ſpirit to praiſe and to pray.

Compaſſionate Bridegroom, my ſhepherd and friend, Thy child from the fury of Satan defend: Thy preſence continue, thy

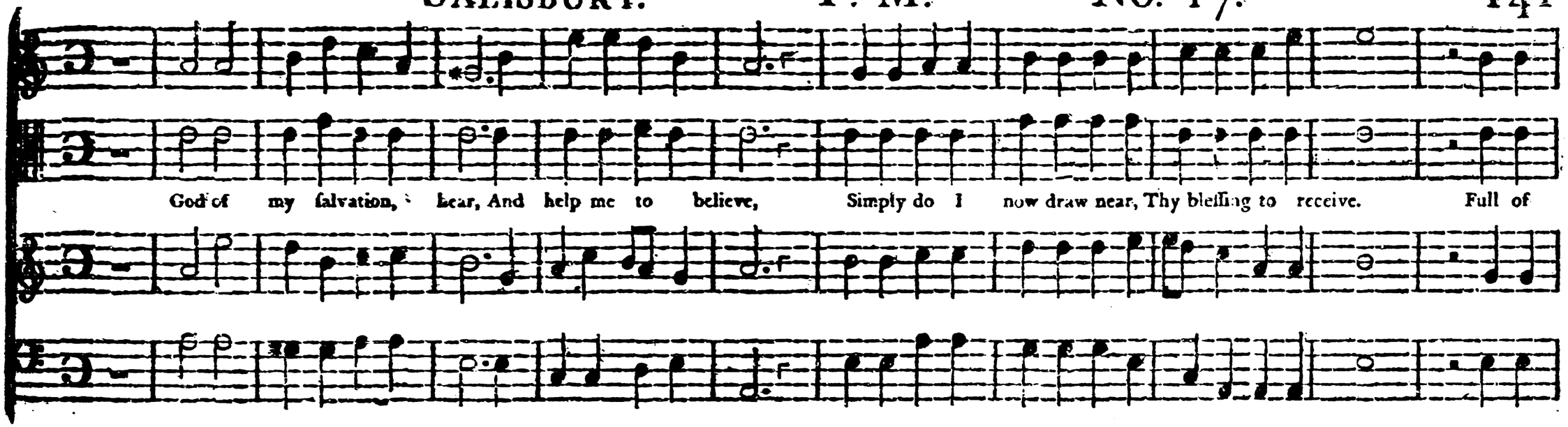

bleſſing convey, And grant me a ſpirit to praiſe and to pray.

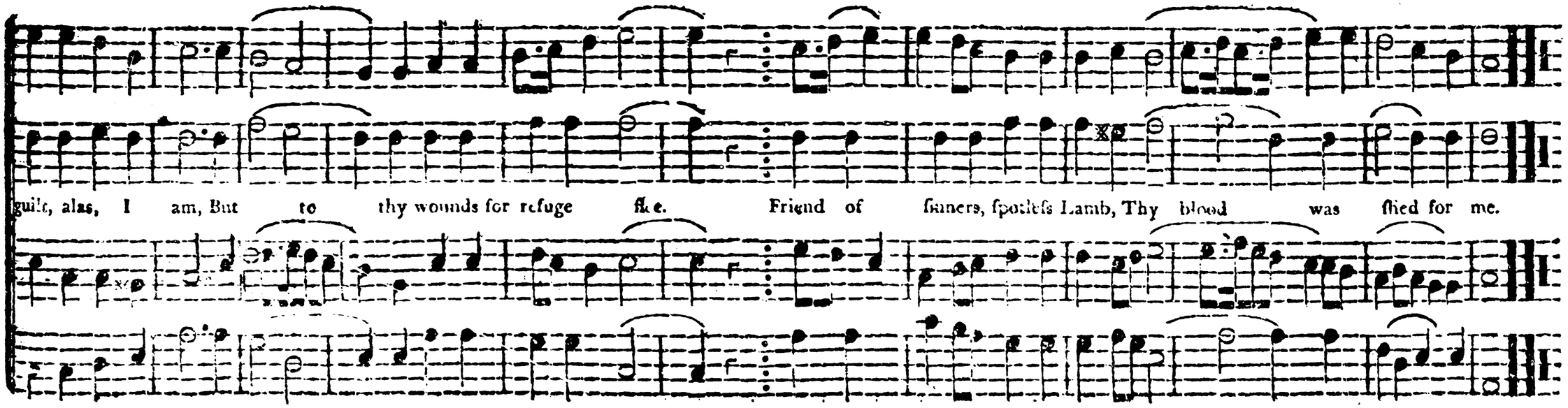

Happy they whoſe joys abound, Like Jordan's ſwelling ſtreams, Who their heav'n in Chriſt have found, And give the praiſe to him. Let them


triumph in his name, Enjoy their full felicity, I the chief of ſinners am, But Jeſus di'd for me.

My Redeemer, let me be Quite happy at thy feet, Still to know myſelf and thee, Be this my bitter ſweet. Look up-

on my infant ſtate, And with a father's yearnings bleſs, Don't thy ranſom'd child forget, Nor leave me in diſtreſs.


God of my salvation, hear, And help me to believe, Simply do I now draw near, Thy blessing to receive. Full of


guilt, alas, I am, But to thy wounds for refuge flee. Friend of sinners, spotless Lamb, Thy blood was shed for me.

Thou God of harmony and love, Whose name transports the saints above, And lulls the raviſh'd ſpheres, And lulls the raviſh'd ſpheres, On

thee in feeble ſtrains I call, And mix my humble ſongs with all Thy heav'nly choriſters, Thy, &c.

Come on, my partners in diſtreſs, My comrades thro' the wilderneſs, Who ſtill your bodies feel: Awhile forget your

griefs and fears, And look beyond this vale of tears, To that celeſtial hill, To, &c.

Come, Lord, and help me to rejoice, In hope that I ſhall hear thy voice, Shall one day ſee my God: Shall ceaſe from all my

ſin and ſtrife, Handle and taſte the word of life, And feel the ſprinkling blood.

They ſpeak, They, &c.

Behold the ſplendor, hear them ſhout, Heav'n opens, angels iſſue out, And ſhout along the nether ſky. What ſolemn tidings do they bring, At the approach of Iſr'el's King, They ſpeak the monarch

They ſpeak, &c. They, &c. They, &c. They ſpeak, They, &c.

nigh.

They ſpeak, &c. They, &c. They, &c. They, &c.

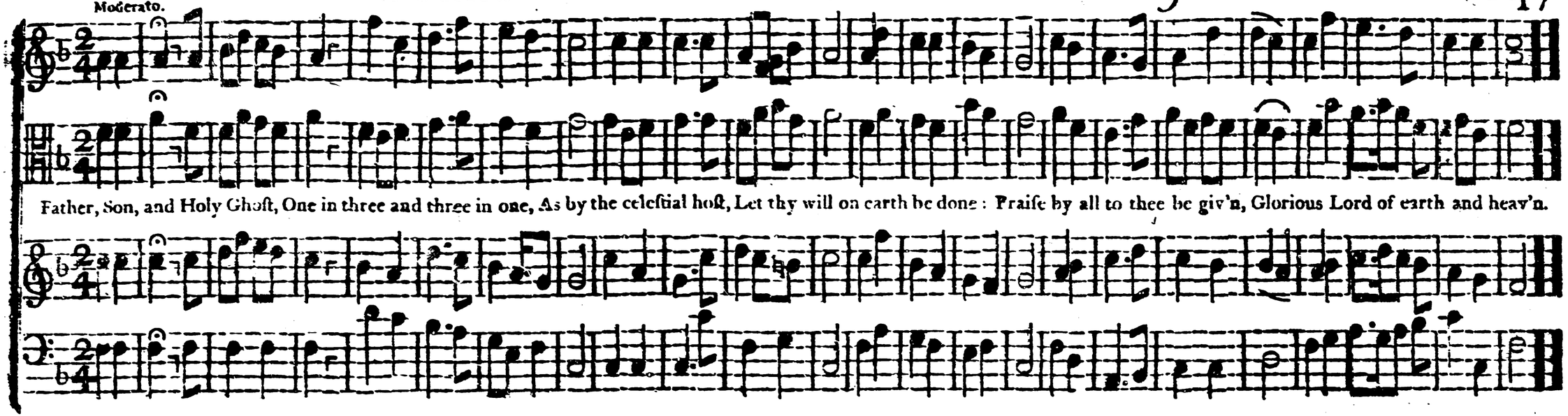
T

Moderato.

Why not now, my God, my God, Ready if thou always art, Make in me thy meet abode, Take pof-

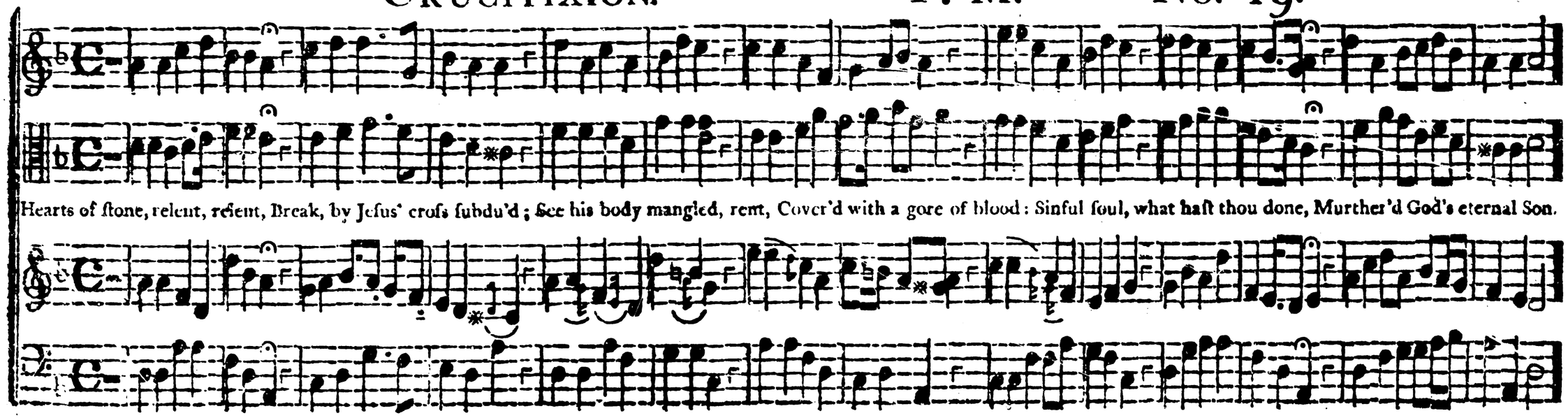
fession of my heart: If thou canſt ſo greatly bow, Friend of ſinners, Friend of ſinners, why not now.

Moderato.

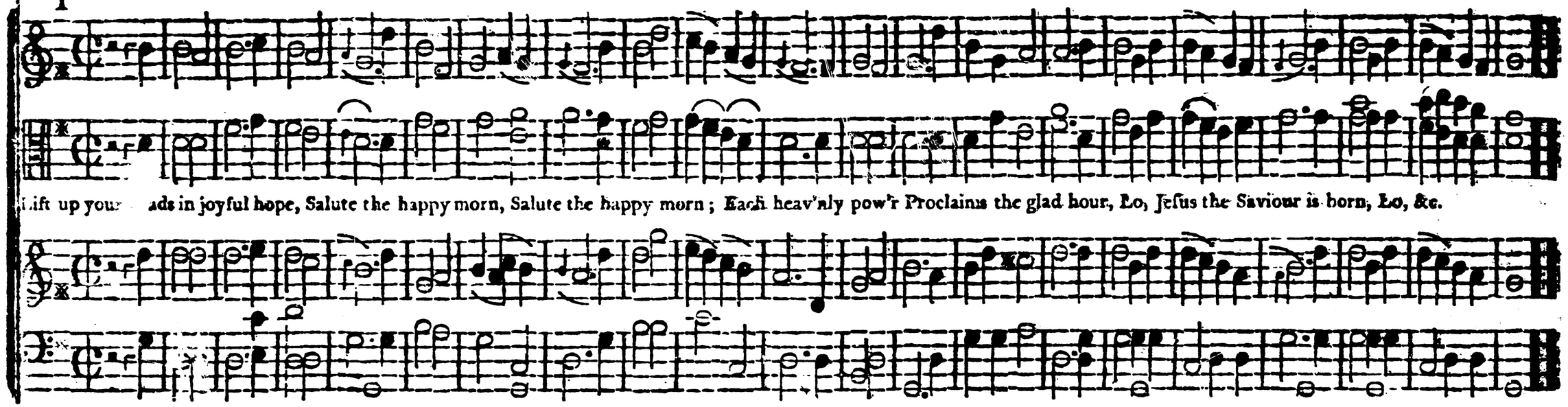


Father, Son, and Holy Ghoſt, One in three and three in one, As by the celeſtial hoſt, Let thy will on earth be done: Praiſe by all to thee be giv'n, Glorious Lord of earth and heav'n.

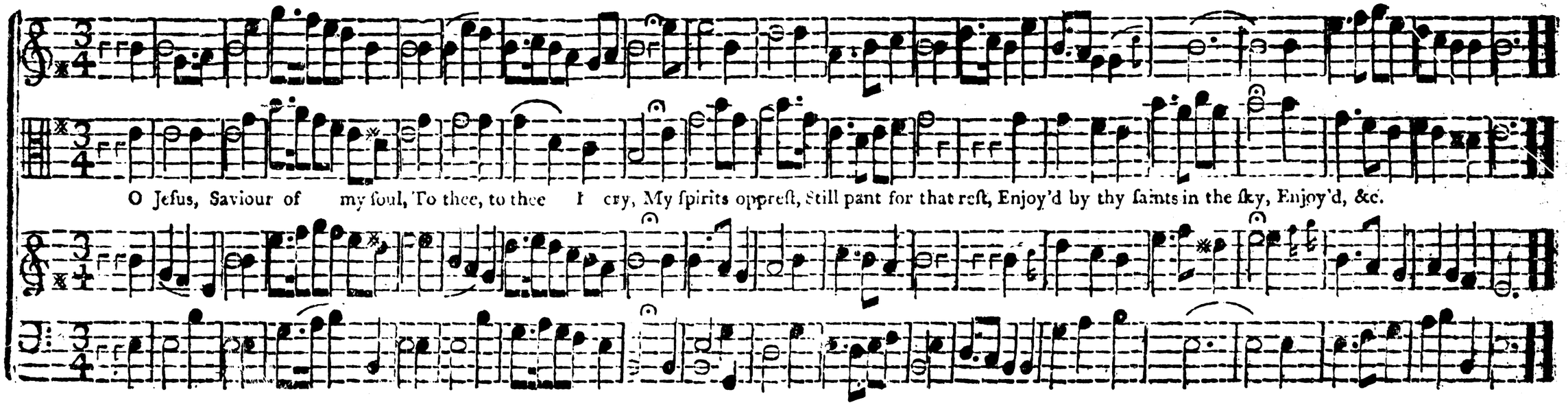
CRUCIFIXION. P. M. No. 19.

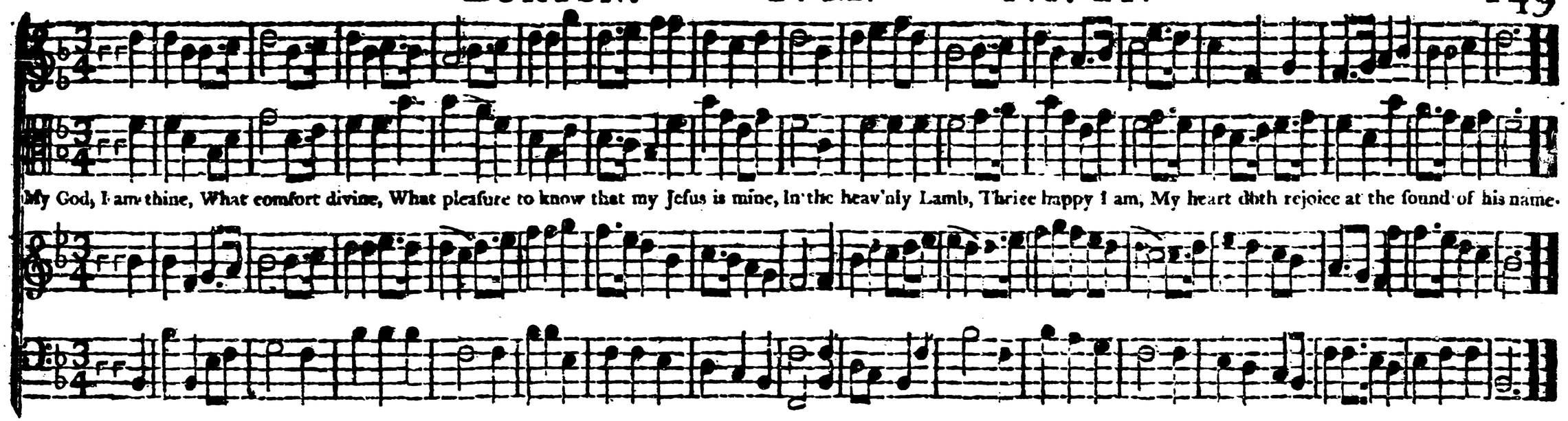


Hearts of ſtone, relent, relent, Break, by Jeſus' croſs ſubdu'd; See his body mangled, rent, Cover'd with a gore of blood: Sinful ſoul, what haſt thou done, Murther'd God's eternal Son.

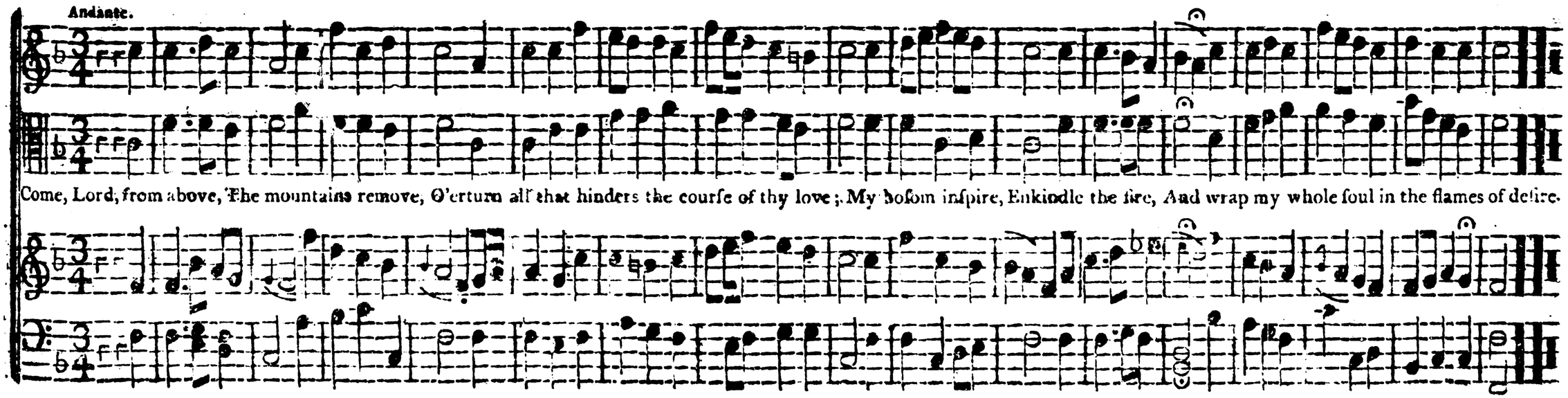


EDSON. P. M. No. 20.

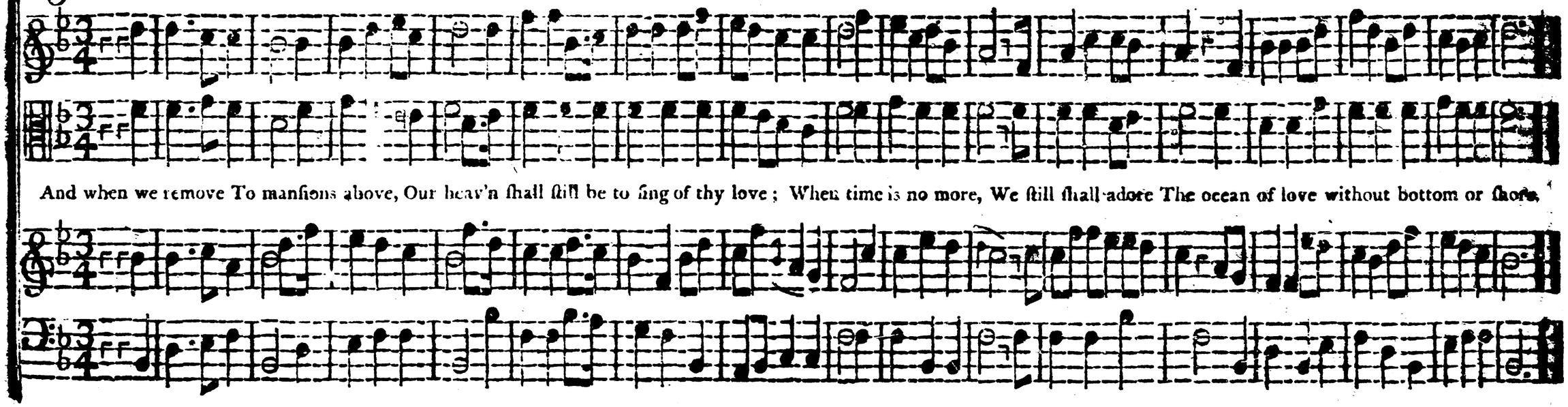




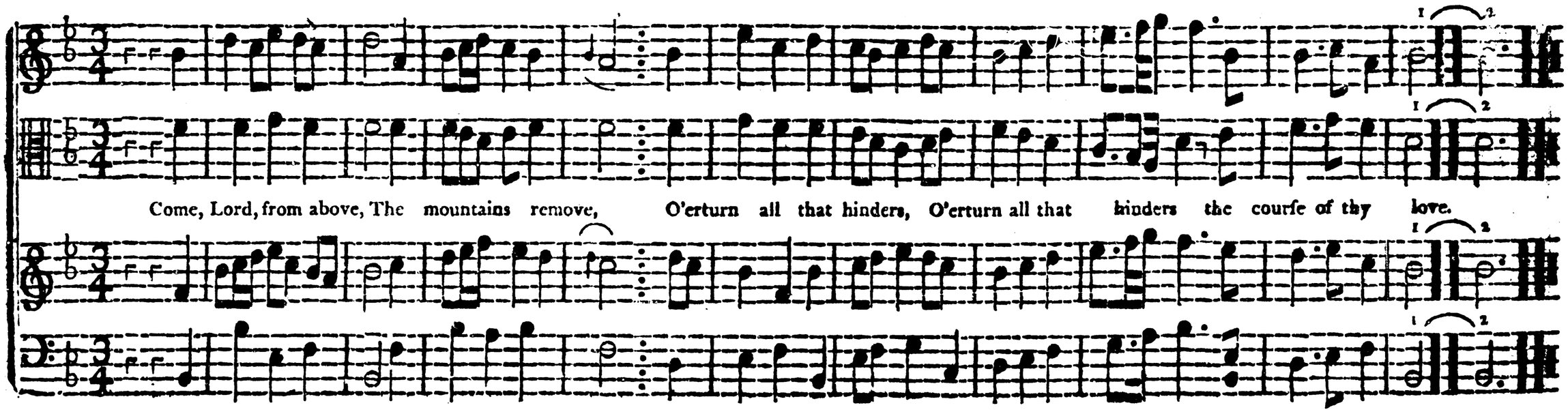
HATFIELD. P. M. No. 21.

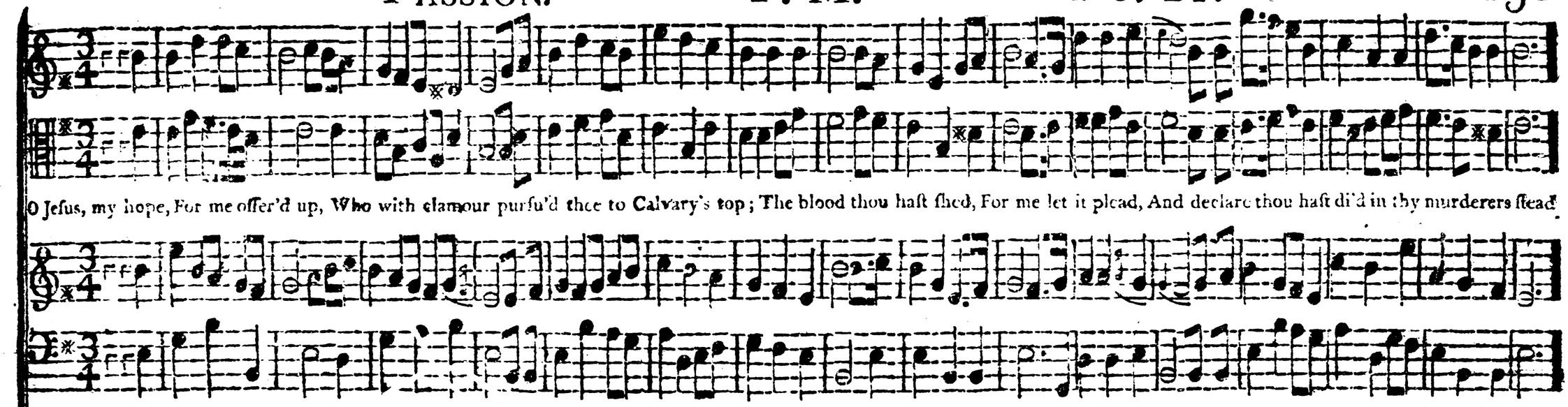


LANGDON. P. M. No. 21.

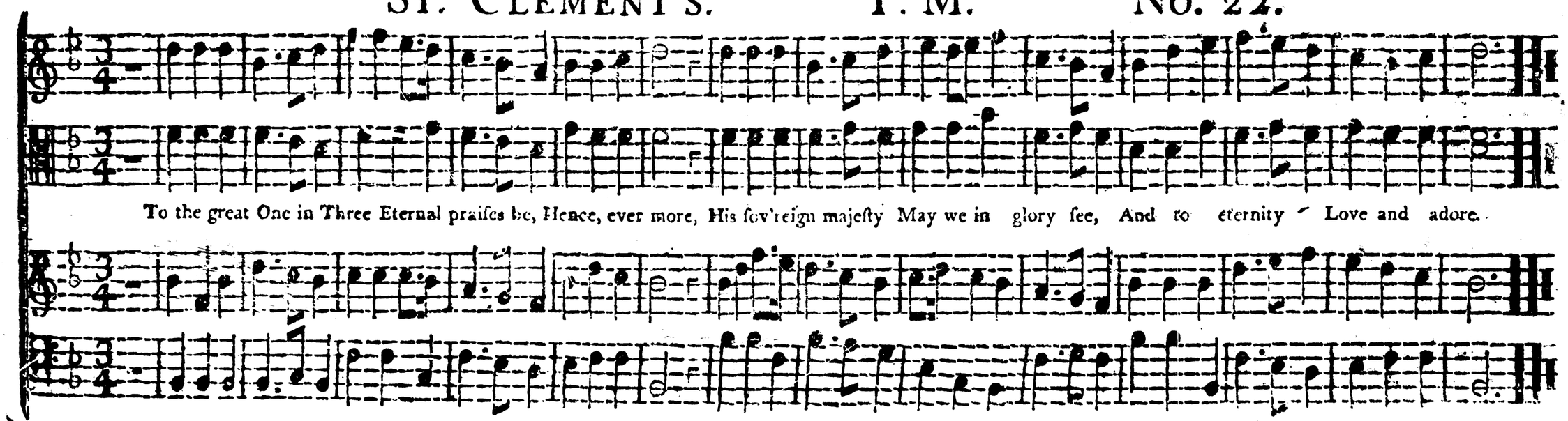


SACRAMENT. P. M. No. 21.

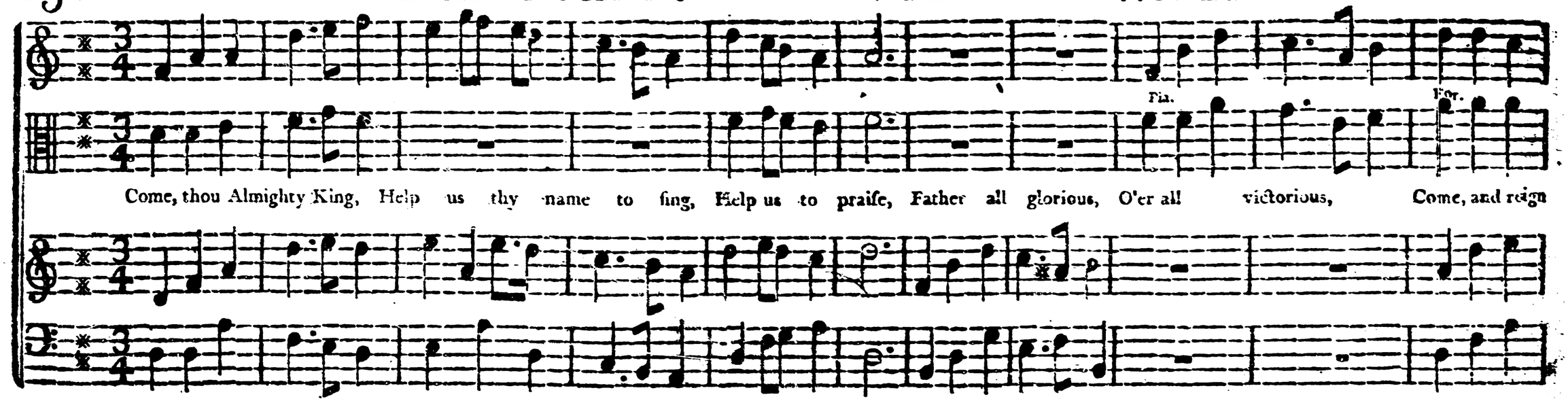


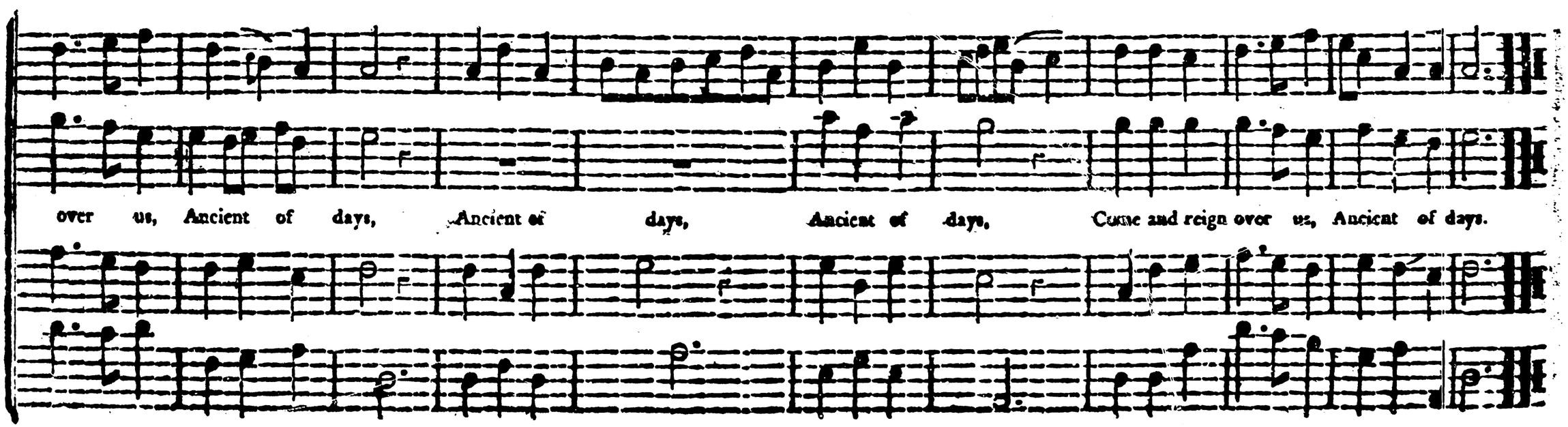


ST. CLEMENT'S. P. M. No. 22.



BIRMINGHAM. P. M. No. 22.



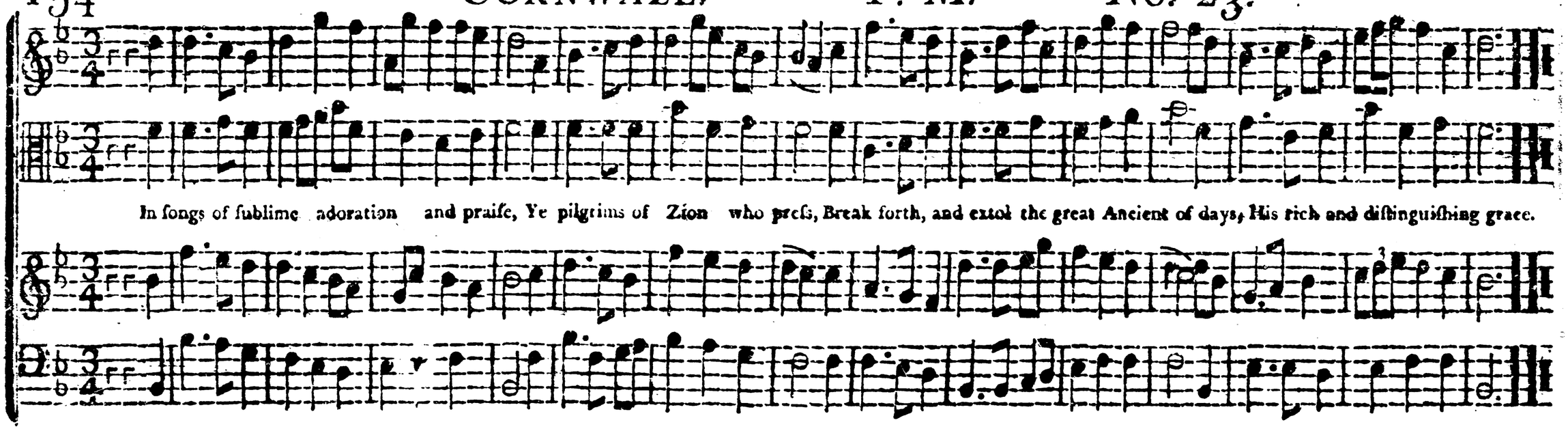


WILTSHIRE. P. M. No. 23.

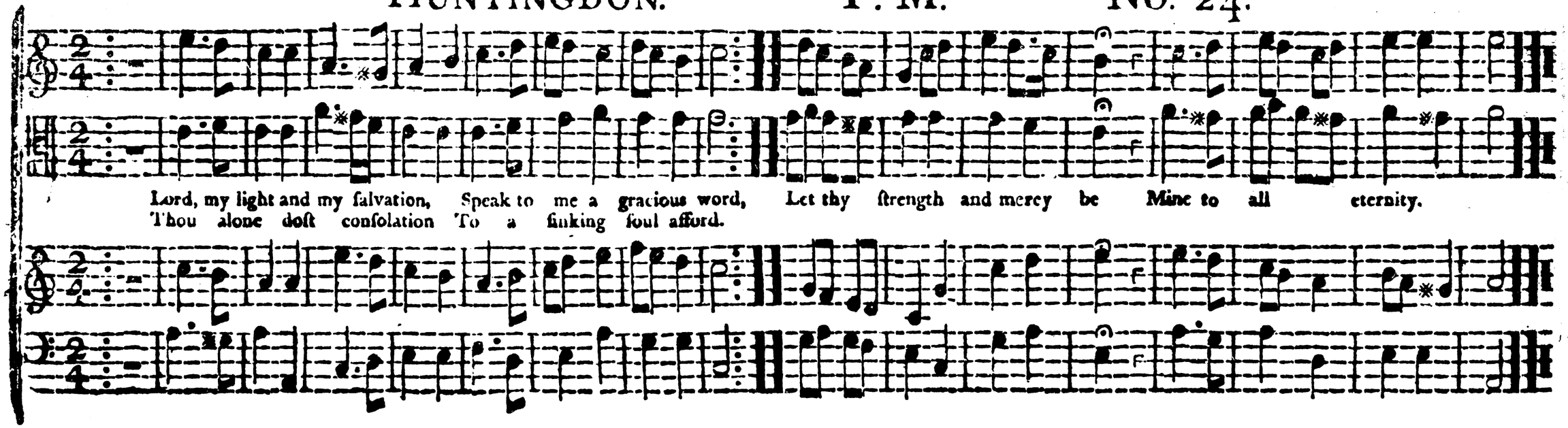
In songs of sublime adoration and praise, Ye pilgrims for Zion who press, Break forth and extol the great Ancient of days, Break

forth, &c. Break, &c. His rich and distinguishing grace.

CORNWALL. P. M. No. 23.



HUNTINGDON. P. M. No. 24.



Andante.

Mez. Pia.

Let thy ſtrength and

Lord, my light and my ſalvation, Speak to me a gracious word.
Thou alone doſt conſolation To a ſinking ſoul afford.

Let, &c.

Let thy, &c.

Forte.

Let thy ſtrength, and mercy be Mine to all, Mine to all e - ter - ni - ty.

Mine to, &c. Mine, &c.

Head of the church triumphant, We joyfully adore thee; Till thou appear, Thy numbers here, Shall ſing like thoſe in glory, Shall ſing, &c.

Mez. Va.

We lift our hearts and voices With bleſt anticipation, And cry aloud, cry aloud, cry aloud, And give to God, And cry aloud, And give to God The praiſe of our ſalvation.

Till thou, &c.

Head of the church triumphant, We joyfully adore thee; Till thou appear, Thy members, &c.

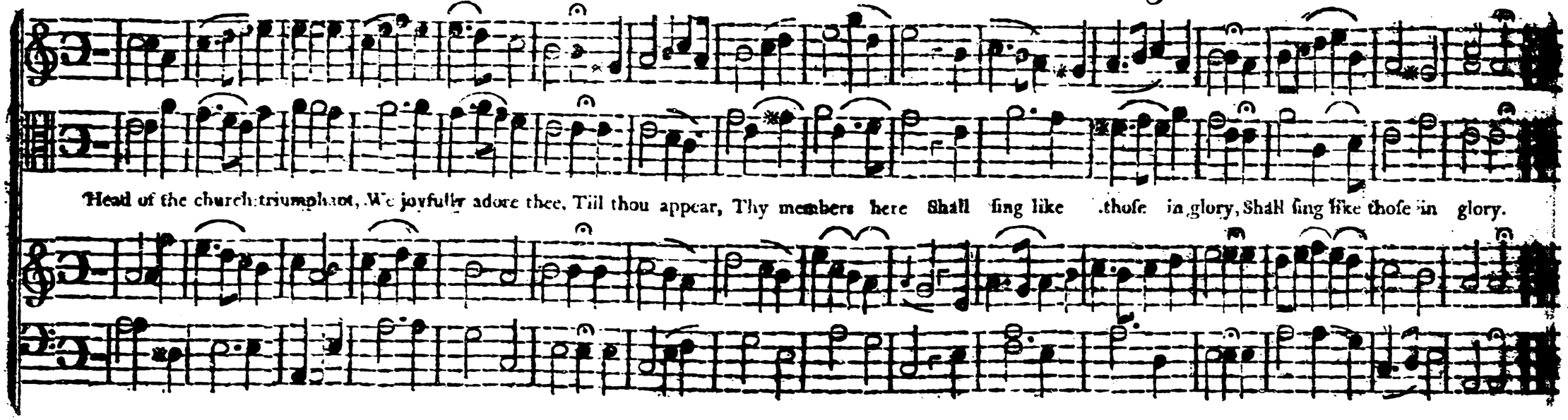
Till thou appear, Thy

Till thou, &c.

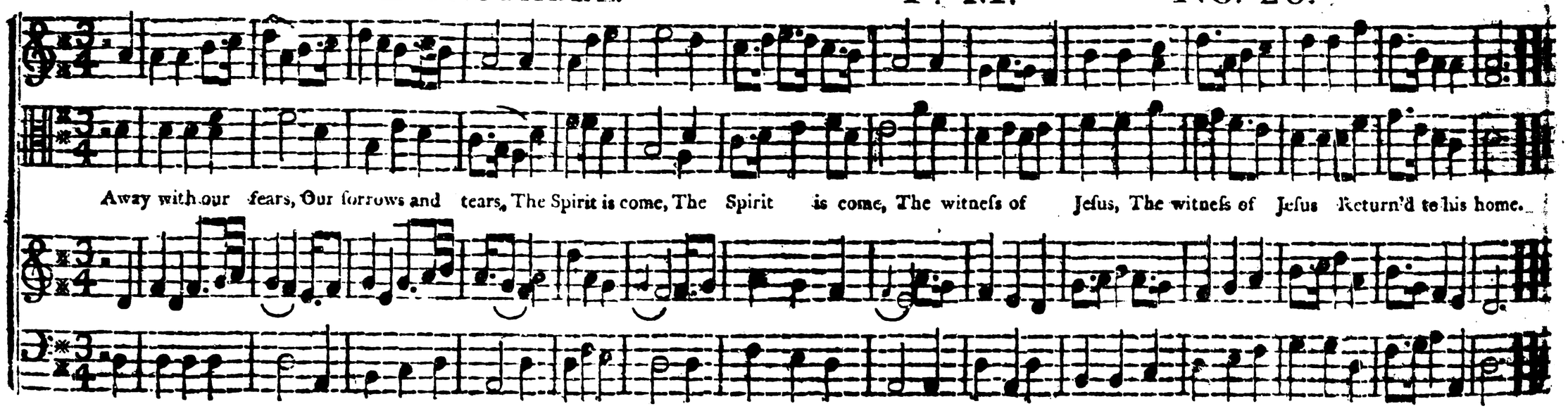
members here Shall ſing like thoſe in glory, Shall ſing, &c.

Shall, &c.

HAMBURGH. P. M. No. 25.



DUNSTABLE. P. M. No. 26.



Come let us anew Our journey purſue, Roll round with the year, And never ſtand ſtill 'till the Maſter appear: His adorable will, Let us

gladly fulfil, And our talents improve, By the patience of faith, and the labour of love.

Jeſus my elder brother lives, With him I too ſhall reign; Nor ſin nor death, while he ſurvives, Shall

make the promiſe vain, Shall make the promiſe vain: In him my title ſtands ſecure, And ſhall while endleſs years endure.

Let others boaſt their ancient line, In long ſucceſſion great; In the proud liſt let heroes ſhine, And monarchs ſwell the ſtate, And

monarchs ſwell the ſtate. Deſcended from the King of kings, Each ſaint a nobler title ſings.

Can thro', &c.

O Lord, how great's thy favour, That we ſuch ſinners poor Can thro' thy death's ſweet ſavour Approach thy mercy's door, Approach, &c. And

find an open paſſage Unto the throne of grace, There wait thy welcome meſſage, That bids us go in peace, That bids, &c. That, &c.

Affettuoso.

The place of John we covet, More than a ſeraph's throne, To reſt in the beloved, And breathe our final groan: On thee a-

Pia. For.

lone relying, To loſe our ſin and pain, And on thy boſom dying, Our life eternal gain, Our, &c.

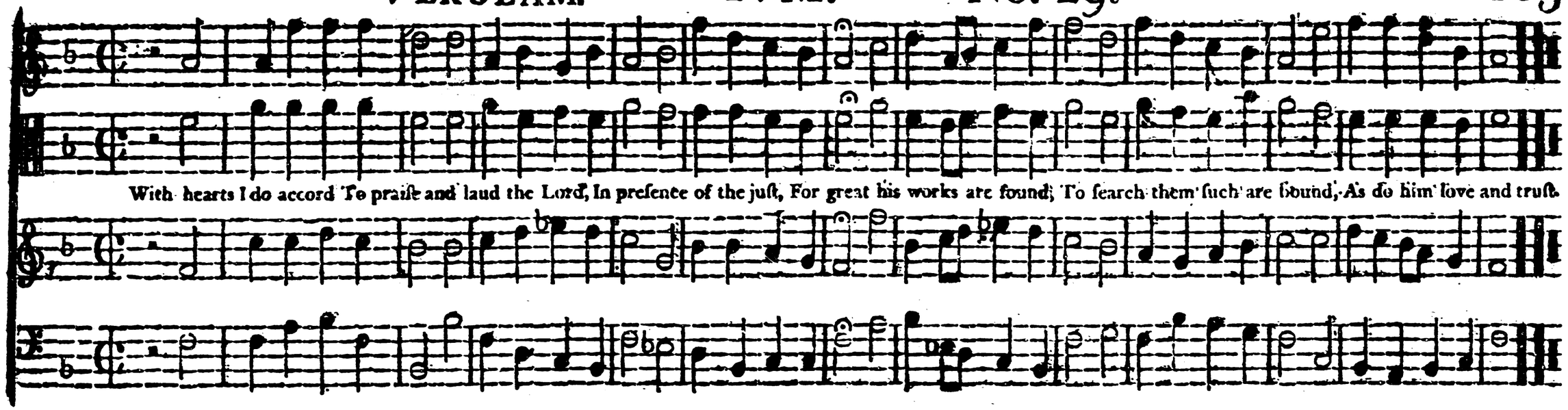
DARTMOUTH. P. M. No. 29.

Redemption great he gave, His people for to ſave; It alſo hath appear'd, His

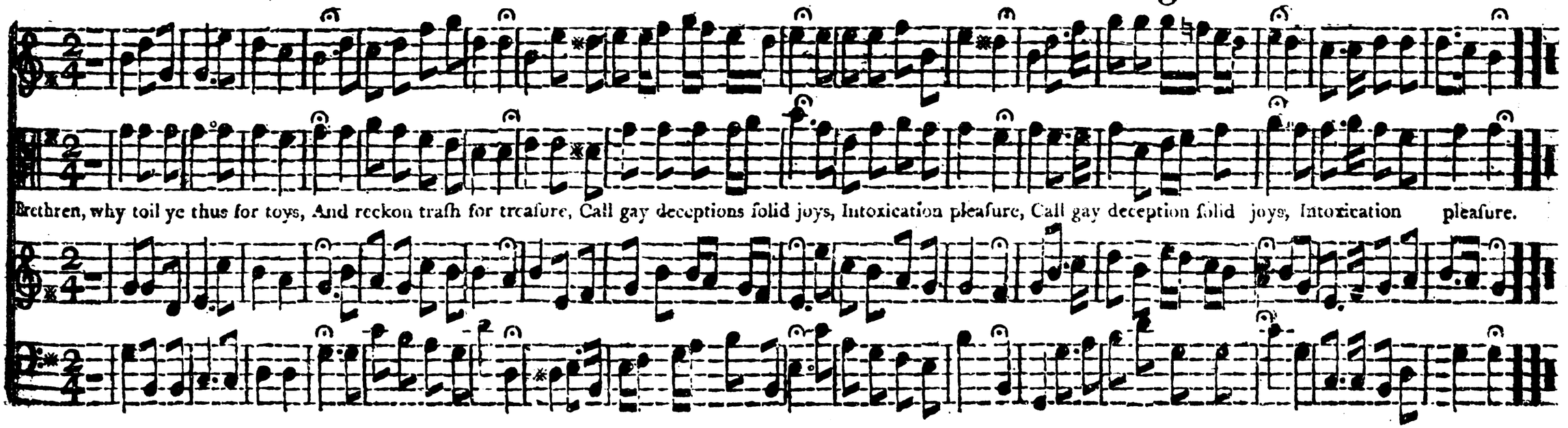
His promiſe, &c.

promiſe doth not fail, But evermore prevail; His holy name be fear'd.

VERULAM. P. M. No. 29.



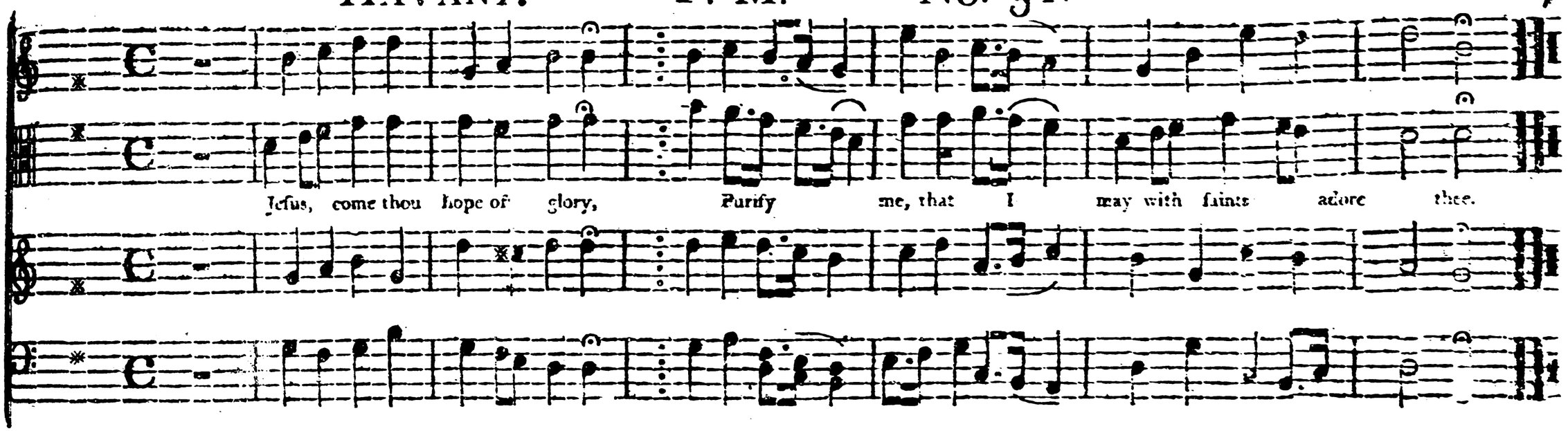
PRIESTLEY. P. M. No. 30.



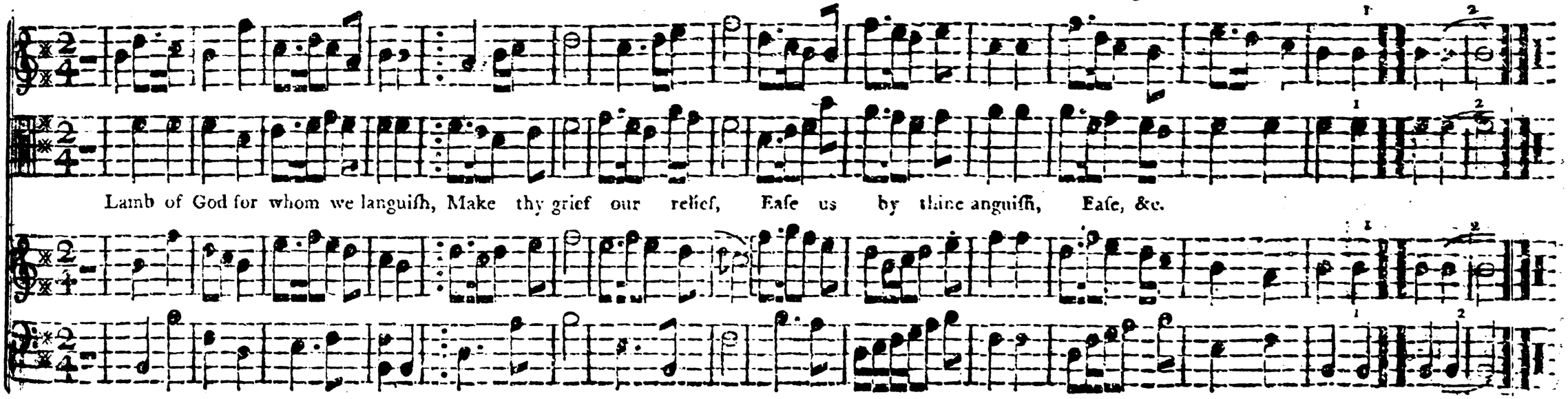
The chief concern of left mankind Should be to win God's favour, What safety

can the sinner find, Before he find a Saviour? Before, &c.

HAVANT. P. M. No. 31.



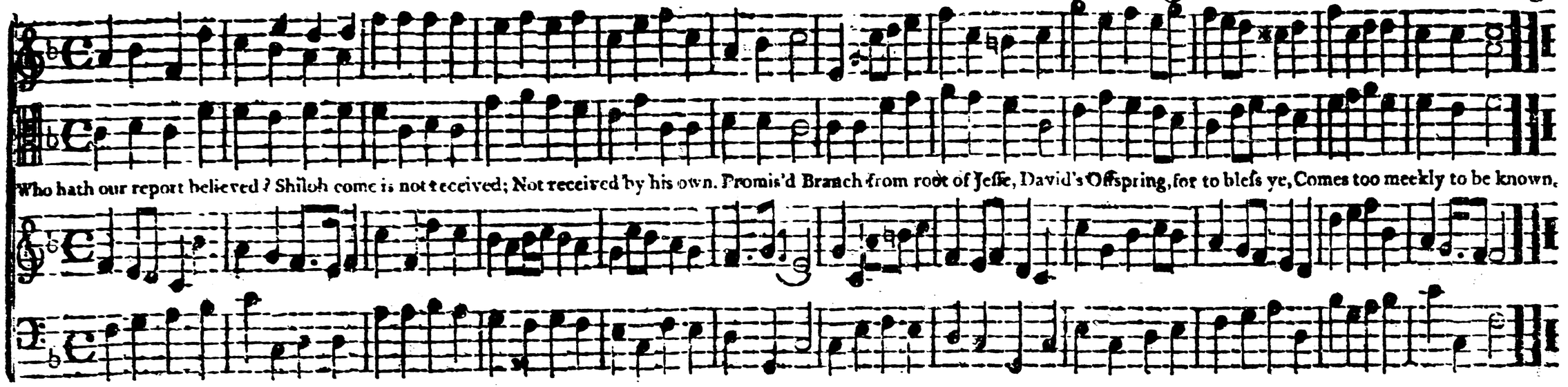
ROCKINGHAM. P. M. No. 31.



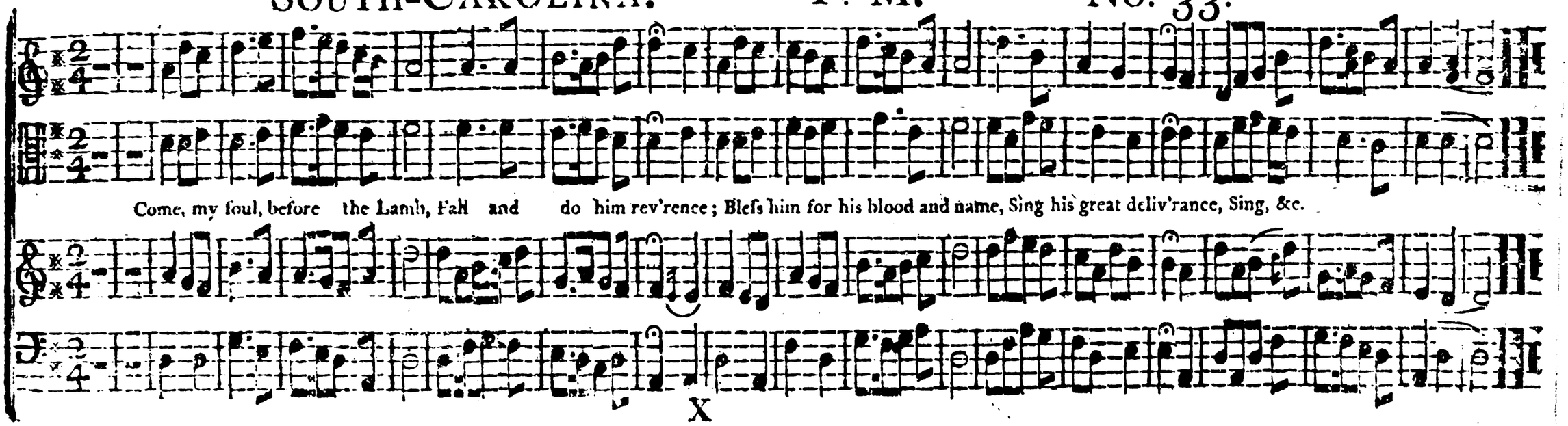
Tell me, O thou favour'd nation, What is thy fond ex - pec - tation? Some fair spreading lofty tree.

Let not worldly pride confound thee 'Mong the lowly plants around thee, Mark the lowest, that is he.

BIRKSTEAD. P. M. No. 32.



SOUTH-CAROLINA. P. M. No. 33.



FAIRFAX. P. M. No. 33.

Allegretto.

Turn thee to thy reſt, my ſoul, Turn thee and diſcover How he is merciful; Turn thee to thy Lover.

WATERTOWN. P. M. No. 34.

When the north wind with his airy forces, Rears up the Baltic to a foaming fury, And the red light'ning with a ſtorm of hail comes Ruſhing amain down.

Where blood, &c.

Why ſhould vain mortals tremble at the ſight of Death and deſtruction in the field of battle, Where blood and carnage clothe the ground with crimſon, Sounding with death groans.

CHESHUNT. P. M. No. 35.

The voice of my beloved ſounds, While o'er the mountain tops he bounds; He flies exulting o'er the hills, And

Continued.

all my ſoul with tranſport fills. The voice of my beloved ſounds, While o'er the mountain tops he bounds; He flies exulting

o'er the hills, And all my ſoul with tranſport fills. He flies exulting o'er the hills, And all my ſoul with tranſport fills.

Gently doth he chide my ſtay, Riſe, my love, and come away, come

away, Gently doth he chide my ſtay, Riſe my love and come away.

Moderato. A Tenuoso.

Behold, behold the bleeding God expiring on the shameful tree, He spills his

precious blood, And spills it too, O man, for thee! The mountains nod To see the God Pierc'd with a cruel spear, All

Continued.

nature ſhakes; Earth's centre quakes, The ſleep - - - - - ing ſaints appear:

SOPHRONIA. P. M. No. 37.

Forbear, my friends, forbear and aſk no more Where all my cheerful airs are fled, Why will ye make me talk my torments o'er? My life, my joy, my comfort's dead.

VERMONT. P. M. No. 38.

Hark how the gospel trumpet sounds, Thro' all the earth the echo bounds. And Jesus by re-

And, &c.

deeming blood, Is bringing sinners back to God, And guides them safely by his word To endless day.

Ye ſimple ſouls that ſtray Far from the path of peace, That unfrequented way To life and happineſs; How long will ye your folly love, And

throng the downward road; And hate the wiſdom from above, And mock the ſons of God, And, &c.

The God of Abra'm praiſe, Who reigns enthron'd above, Ancient of everlaſting days, And God of love. Je-

hovah great I am, By heav'n confeſs'd, I bow and bleſs the ſacred name, For ever bleſs'd.

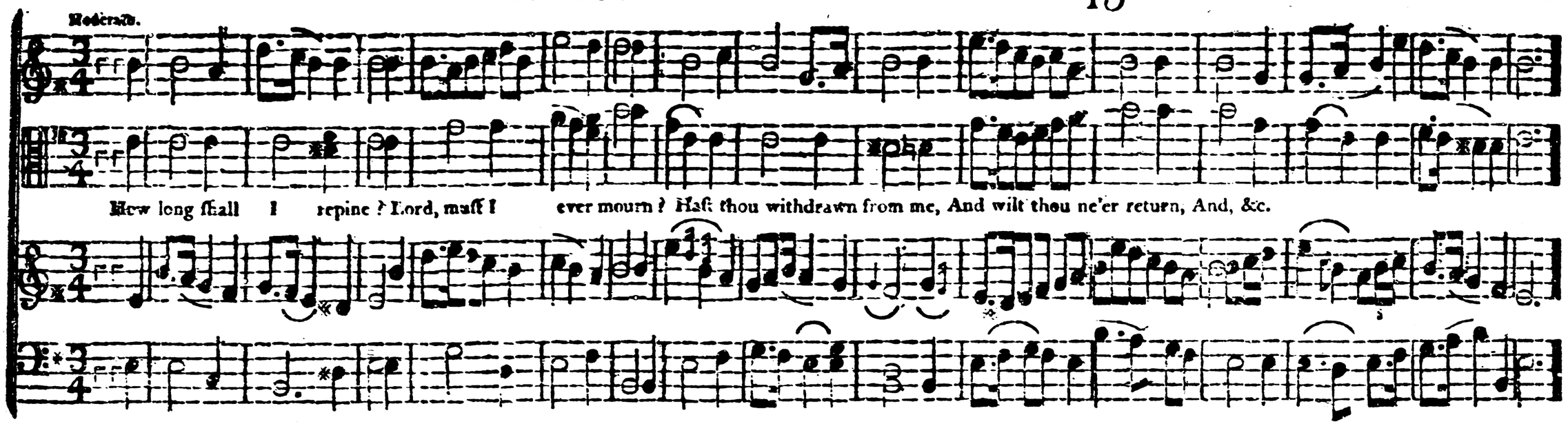
Allegretto.

Jehovah reigns, let all The guilty nations quake, In Zion he is great, Above all
On cherubs wings he ſits, Let earth's foundation ſhake.

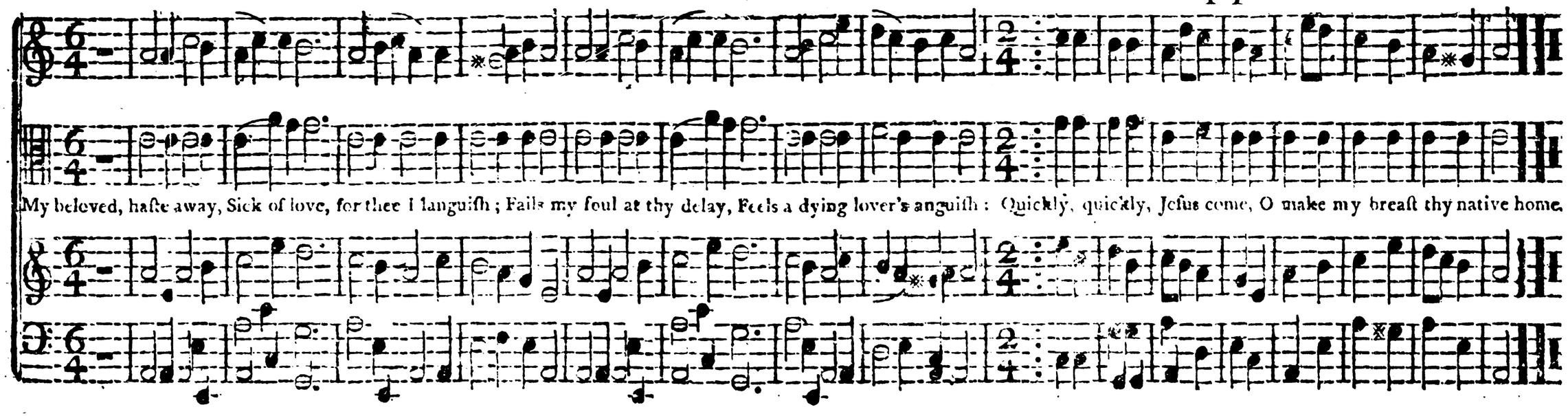
people high, O praiſe his holy name, O praiſe, &c. Who dwells above the ſky, In awful majeſty.

My God, my God, why leav'ſt thou me, When I in anguiſh call on thee? Why doſt thou me neglect, And my loud pray'rs reject? All day, but

all the day in vain, To thee, O Lord, do I complain; All night have I implor'd Thy help to be reſtor'd.



RICHMOND. P. M. No. 44.



Maeſtoſo.

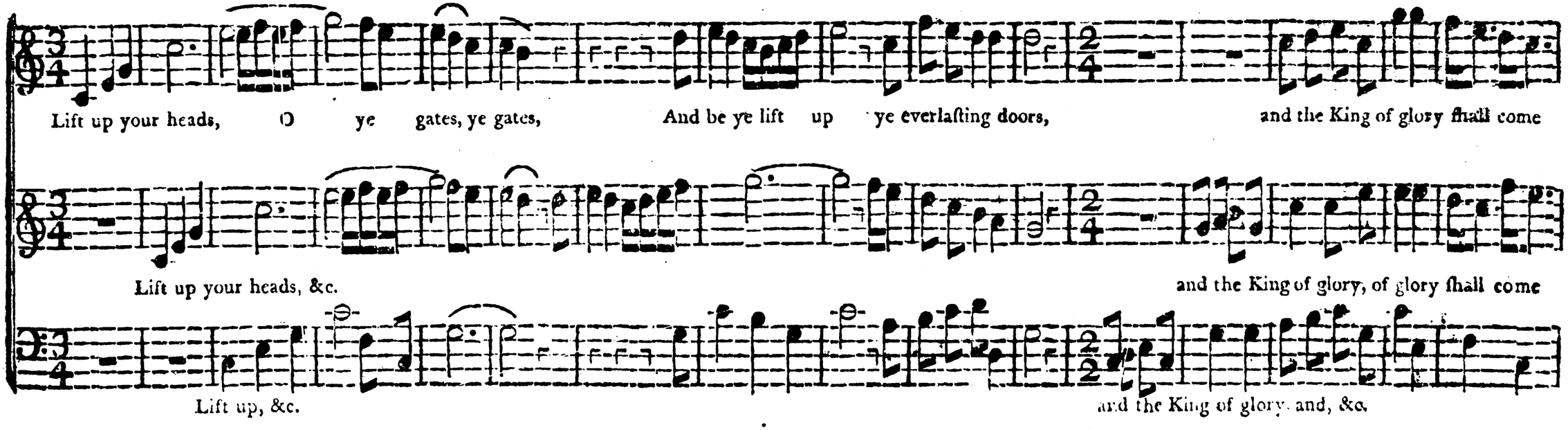
Bear me to the ſacred ſcene, Silent ſtreams and paſtures green, Where the flock of Iſr'el feed, Guided

For.

by their ſhepherd, tread; And ev'ry ſheep delights to hide Under the tree where Jeſus dy'd.

Appendix.

ANTHEM. Pſalm 24th.



Continued.

in, and the King, &c. ſhall, &c. and the King, &c. It is the Lord,

in, and the King, &c. and the, &c. It is, &c.

and the, &c. and the, &c. Who is the King of glory?

ſtrong, the Lord, ſtrong and mighty, mighty in battle, and tri - - al of the ſword.

Lord, ſtrong, &c.

It is the, &c. The earth is the Lord's, and all that is therein, the compaſs of the world, and

For he hath founded it upon the ſeas, and pre - - - par - - - - - ed it up-

all that dwell therein;

Lively and loud.

ou the floods. Hallelujah, Hallelujah, Hallelujah, Amen, Amen, Amen, Amen, Amen.

Slow.

Andante. Pia. For.

Before Jehovah's awful throne, Ye nations bow with sacred joy, Know that the Lord is God alone, He can create and he destroy. He can create and he destroy.

Pia.

His sov'reign pow'r without our aid, Made us of clay, and form'd us men, And when like

wand'ring ſheep we ſtray'd, He brought us to his fold again, He brought us to his fold again.

Duett. Andante. Affettuoſo. Cres. tr Cres. Pia.

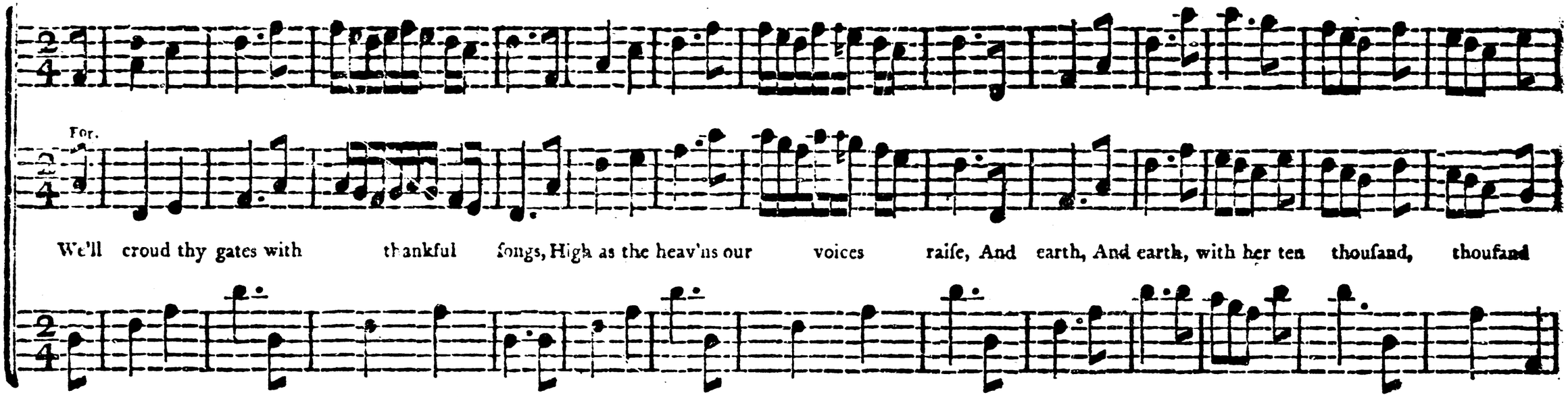
We are his people, we his care, Our ſouls and all our mortal frame, What laſting laſting honours ſhall we rear, Al-

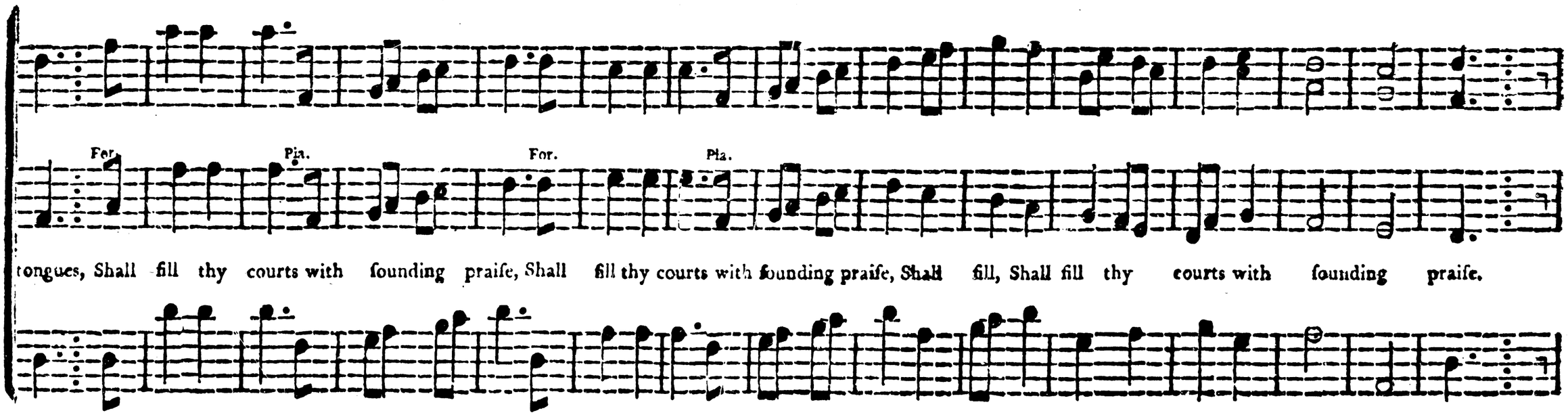
tr. For. Piz. Cres. For. tr. Pia. tr.

mighty Maker, to thy name! What laſting honours ſhall we rear, Almighty Maker, to thy name?

Foo. tr.

Continued.


For.
We'll croud thy gates with thankful ſongs, High as the heav'ns our voices raiſe, And earth, And earth, with her ten thouſand, thouſand


For.
Pia.
For.
Pia.
tongues, Shall fill thy courts with ſounding praiſe, Shall fill thy courts with ſounding praiſe, Shall fill, Shall fill thy courts with ſounding praiſe.

Wide, Wide as the world is thy command, Vaſt as eternity, eternity thy Love, Firm as a rock thy truth ſhall ſtand, Whe

rolling years ſhall ceaſe to move, ſhall ceaſe to move, When rolling years ſhall ceaſe to move, When rolling years ſhall ceaſe to move.

Rep. For. Pia.

Plung'd in the gulph of dark deſpair, We wretched, wretched ſinners lay, Without one cheerful beam of hope, Or ſpark of glimm'ring day.

With pitying eyes, the prince of grace, Beheld our helpleſs, helpleſs grief; He ſaw, and O amazing love, He ran, He ran to our relief.

Slow.

Down from the ſhining ſeats above, With joyful, joyful haſte he fled, Enter'd the grave in mortal fleſh, And dwelt, And dwelt, And dwelt, among the dead.

With, &c.

Vivace. For.

Oh! Oh! for this love, let rocks and hills Their laſting ſilence break, Their laſting ſilence break, Their ſilence break.

Continued.

Pia. Andante. Rep. Oh! for this love. Pia. Moderate. For.

And all harmonious human tongues, The Saviour's praiſes ſpeak. Angels, aſſiſt our mighty joys, Strike all their harps, their harps of gold, But

Pia. For. Slow.

when you raiſe your higheſt notes, your higheſt notes, His love, his love, His love can ne'er be told, His love can ne'er be told.

Air. Mez. Pia. Andante. Pia. For.

He dies! the friend of ſinners dies! Lo Salem's daughters weep around, A ſolemn darkneſs veils the ſkies, A ſudden trembling

ſhakes the ground. Come ſaints and drop a tear or two, For him who groan'd beneath their load, He ſhed a thouſand drops for you, A

Continued.

Mez. Fia. Cres

thouſand drops of richer blood. Here's love and grief beyond degree, The Lord of glory dies for men, But lo what

For. Vivace For.

ſudden joys we ſee, Jeſus the dead revives again. The riſing God forſakes the tomb, Up to his Father's court he flies,

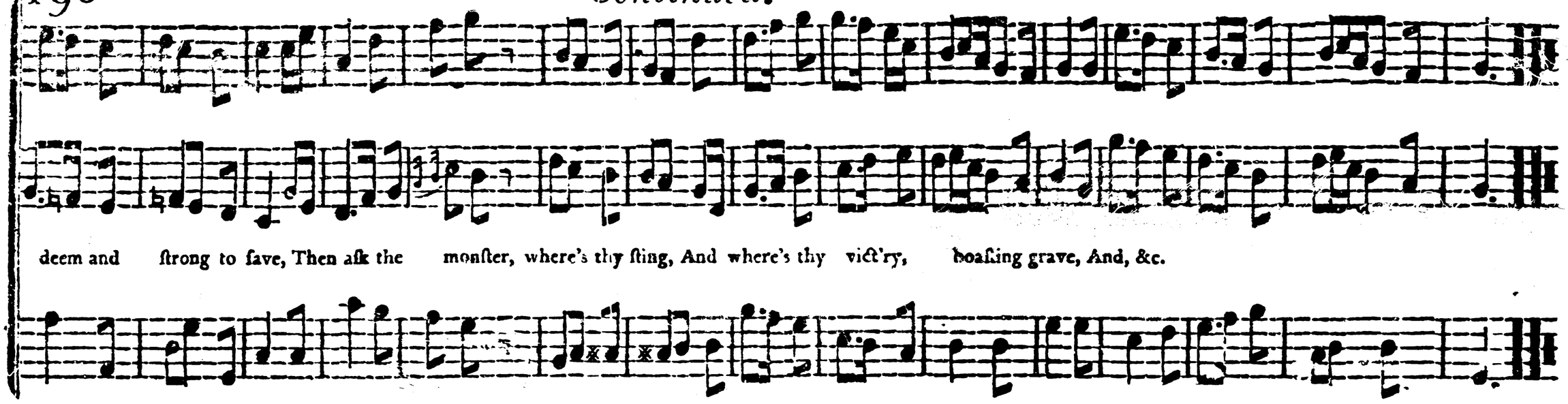
For.

Cherubic legions guard him home, And ſhout him welcome to the ſkies. Break off your tears, ye ſaints and tell How high our great De-

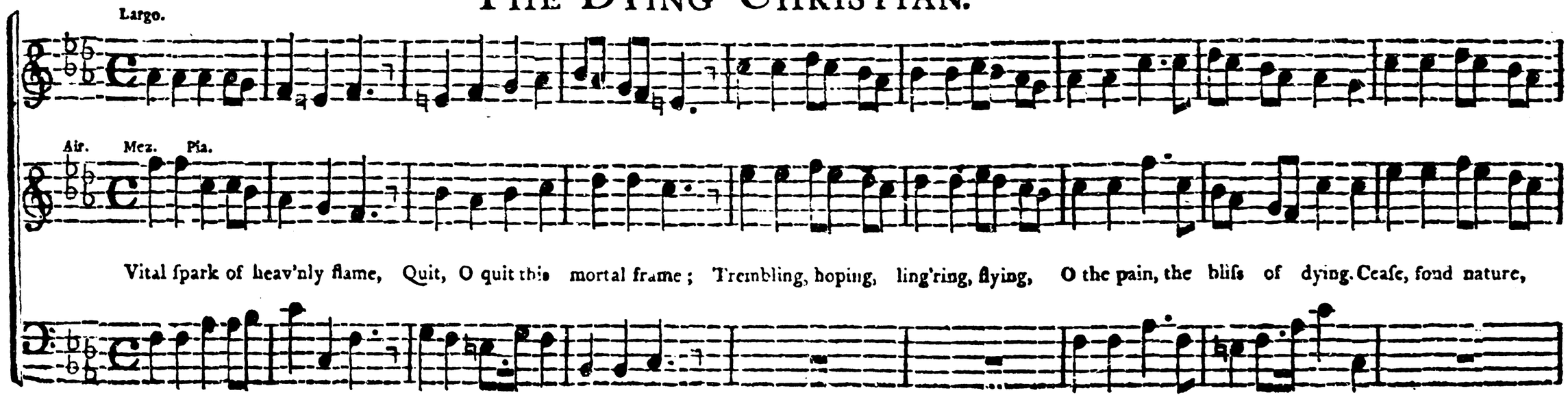
Fis. For.

liv'rer reigns; Sing how he ſpoil'd the hoſts of hell, And led the monſter death in chains. Say, live forever, wond'rous King, Born to re-

Continued.



THE DYING CHRISTIAN.



Continued.

Affettuoſo

Hark, Hark, they whiſper,

ceaſe thy ſtriſe And let me languiſh into life. Hark, they whiſper, angels ſay, they whiſper, angels ſay:

Hark, they whiſper, &c

For. Pia. For.

angels ſay,

Hark, Hark, they whiſper, angels ſay, Siſter ſpirit, come away, Siſter ſpirit, come away.

Continued.

Pia. Cres. Pia. Cres.

What is this abſorbs me quite, Steals my ſenſes, ſhuts my ſight, Drowns my ſpirit, Draws my breath; Tell me, my ſoul, can

For. Pia. Pia. Andante. Cres. For. Dim. Cres.

this be death? Tell me, my ſoul, can this be death? The world recedes, it diſappears, Heav'n opens on my eyes, My ears with ſounds ſe-

Continued.

Vivace. For.

raphic ring. Lend, lend your wings, I mount, I fly, O grave where is thy victory, O grave where is thy victory, O death where is thy sting? O

grave where is thy victory, O death where is thy sting? Lend, lend your wings, I mount I fly, O grave where is thy victory, thy victory, O

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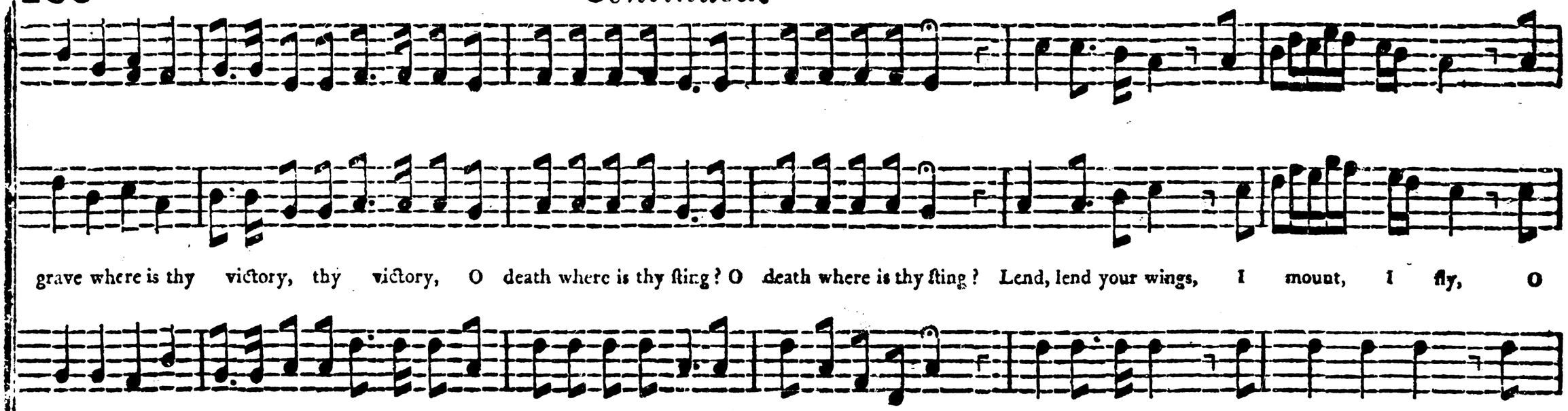
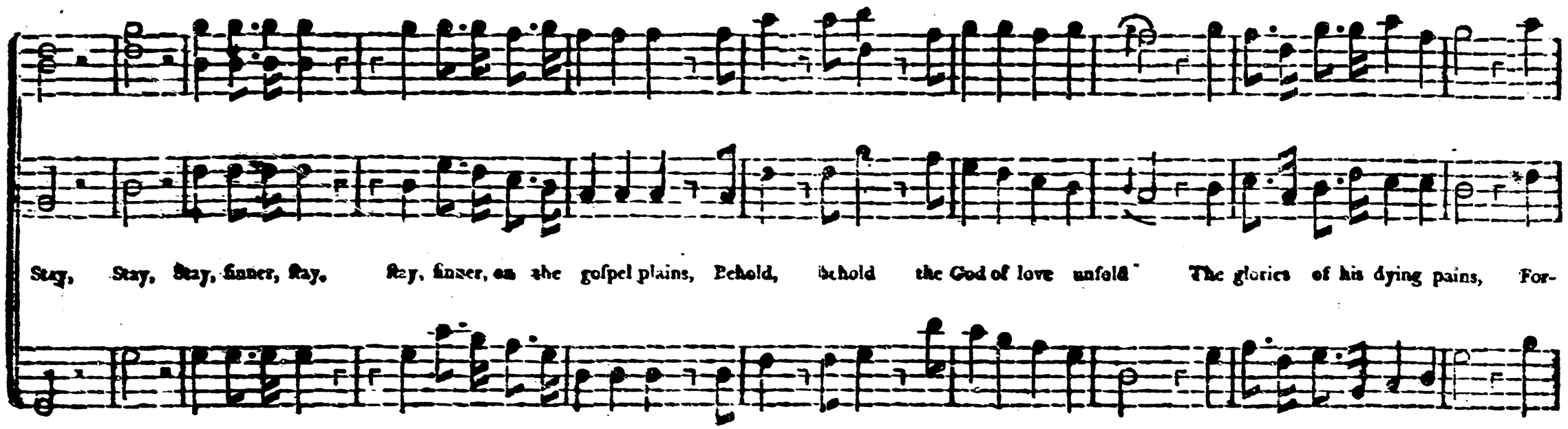

grave where is thy victory, thy victory, O death where is thy ſting? O death where is thy ſting? Lend, lend your wings, I mount, I fly, O
grave where is thy victory, thy victory, O death, O death where is thy ſting.

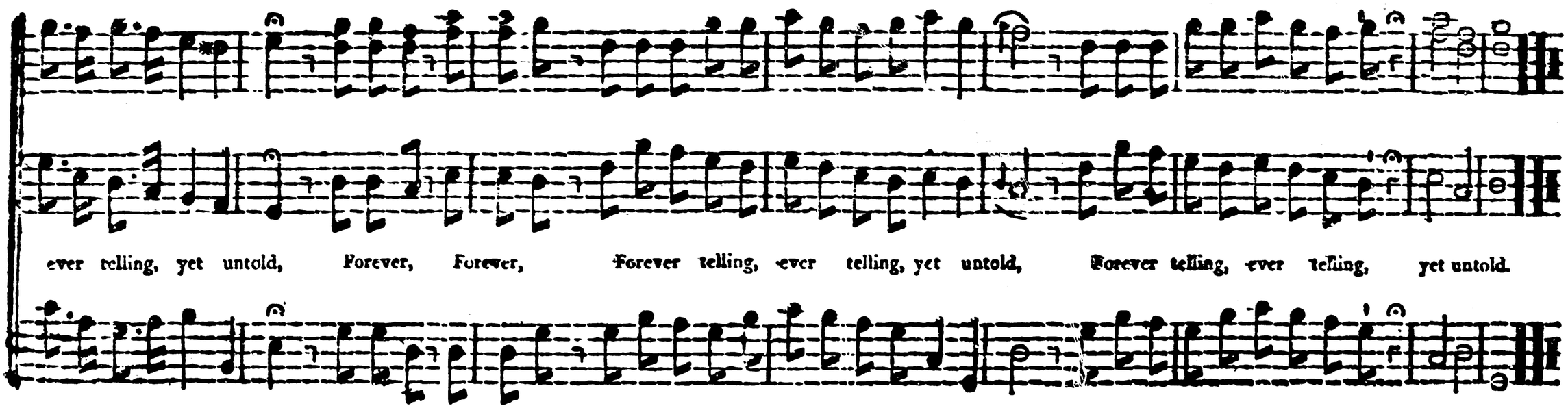
Air.

Sinners, O why ſo thoughtleſs grown, Why in ſuch dreadful haſte to die, Daring to leap to worlds unknown, Heedleſs againſt thy God to fly.

Wilt thou deſpiſe eternal fate, Urg'd on by ſin's fantaſtic dreams, Madly attempt th'infernal gate, And force thy paſſage to the flames!

Continued.


Stay, Stay, Stay, sinner, stay, stay, sinner, on the gospel plains, Behold, behold the God of love unfold The glories of his dying pains, For-


ever telling, yet untold, Forever, Forever, Forever telling, ever telling, yet untold, Forever telling, ever telling, yet untold.

Fu.

Come, let us join our cheerful ſongs With angels round the throne; Ten thouſand thouſand are their tongues, are their tongues, But all their joys are one, Ten

For.

thouſand thouſand are their tongues, Ten thouſand thouſand are their tongues, But all their joys are one, But all their joys are one.

Continued.

For. Mod. Pia. Vivace. For. Mod.

Worthy the Lamb, worthy the Lamb, that dy'd, they cry, To be exalted thus: Worthy the Lamb, our lips reply, For he was ſlain, was ſlain for us, was

ſlain for us. Jeſus is worthy to receive Honour and pow'r, pow'r divine, And bleſſings

Continued.

For. Pia.

more than we can give, Be, Lord, forever, forever thine, forever thine, forever thine, forever thine.

The whole creation join in one, To bleſs the ſacred name, To bleſs the ſacred name Of him that ſits upon the throne, And to adore the

Continued.

Pia. For.

Lamb, adore the Lamb, And to adore the Lamb, The whole creation join in one, The whole creation join in one, To bleſs the ſacred name Of him that

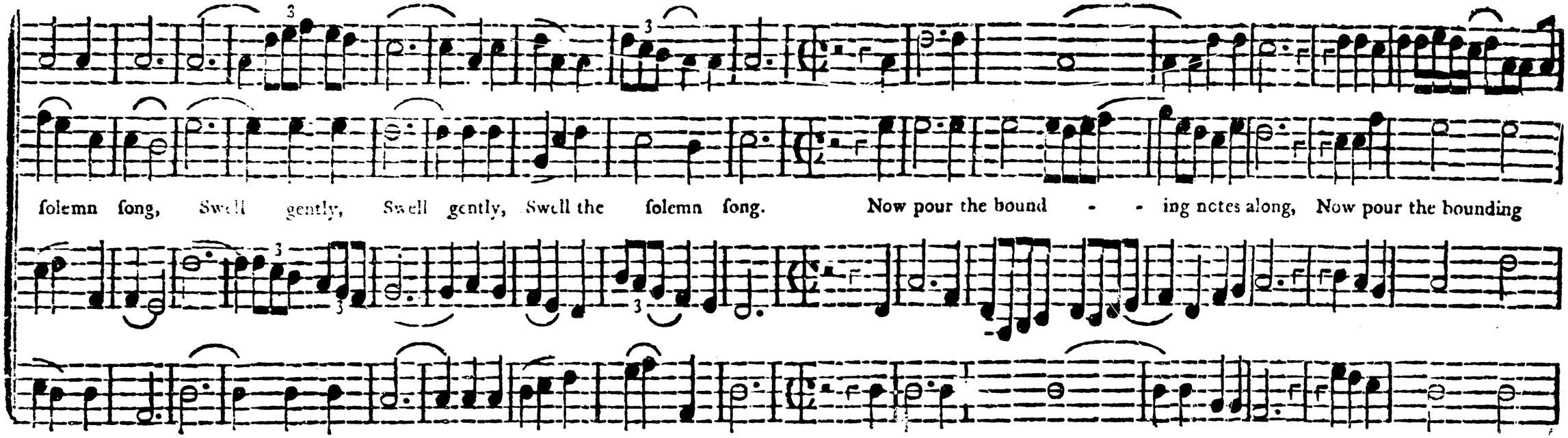
For. Slow.

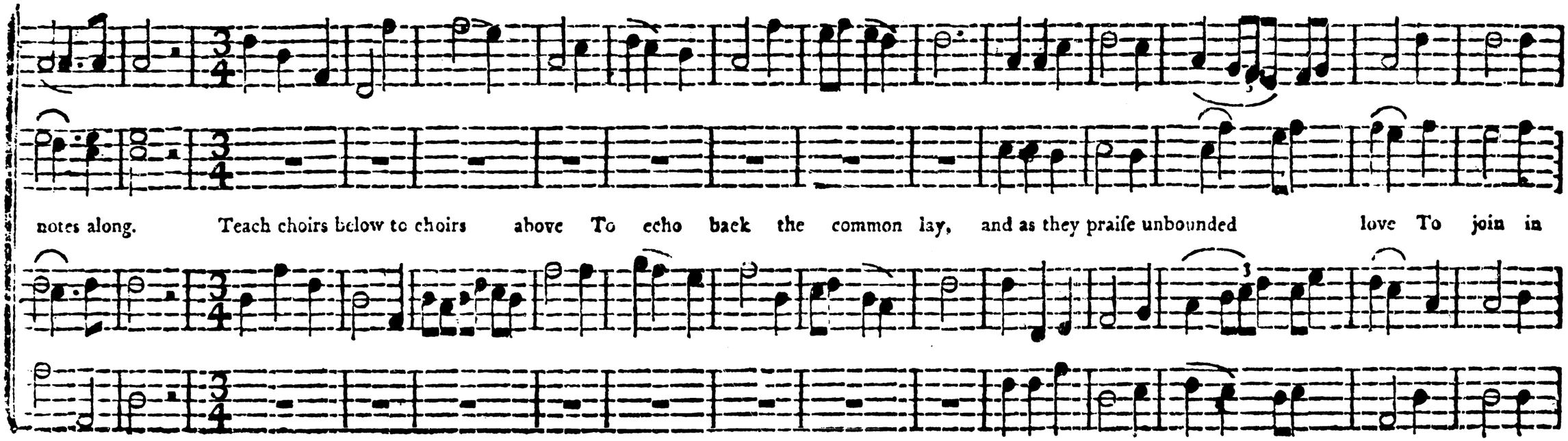
ſits upon the throne, And to adore the Lamb, Of him that ſits upon the throne, And to adore, adore the Lamb.

Hail, hail, reviv, reviving ſpring, Fair type of heav'n's eternal year, Fair type of heav'n's eternal year, While nature's works, her

praiſes ſing, Lo gratitude, Lo gratitude ſalutes thee here, Lo gratitude, Lo gratitude ſalutes thee here. Swell gently, Swell, Swell, gently, Swell the

Continued.

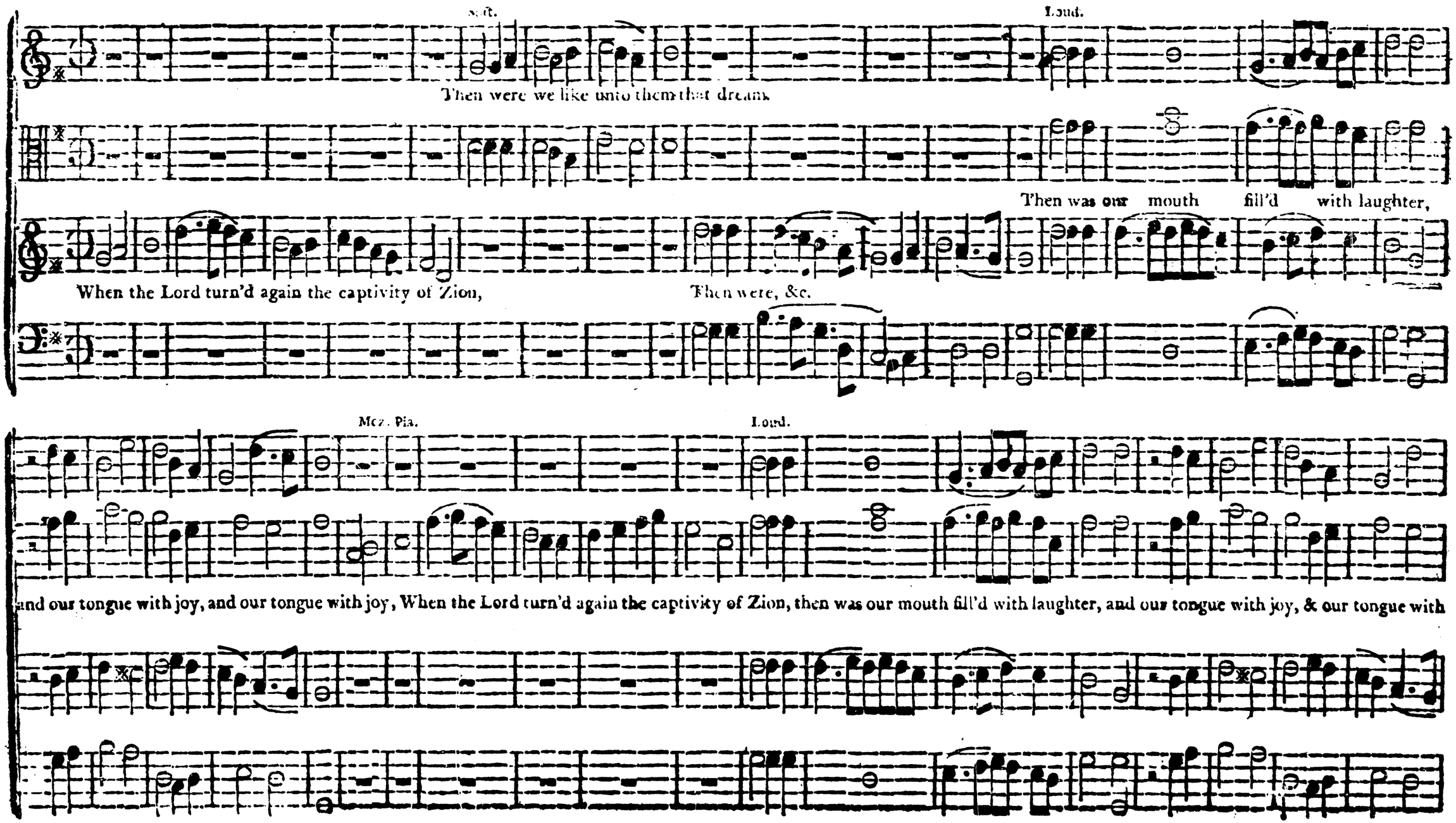

folemn ſong, Swell gently, Swell gently, Swell the folemn ſong. Now pour the bound - - ing notes along, Now pour the bounding


notes along. Teach choirs below to choirs above To echo back the common lay, and as they praiſe unbounded love To join in

bounties holiday, To join in bounties holiday, To join in bounties holiday. To God the univerſal King, be ſacred

ev'ry grateful choir, be ſacred ev'ry grateful choir, In endleſs hymns all praiſes ſing, That heav'nly bounty can inſpire.

ANTHEM. Pſalm 126th.



Lond.

joy:; Then was our mouth fill'd with

When the Lord turn'd again the captivity of Zion, then were we like unto them that dream, then were we like unto them that dream:

Mez. fin. Crefcendo. Rep. For.

laughter, and our tongue with joy, and our tongue with joy: Then faid they among the heathen, the Lord hath done great things for them; Yea, the Lord hath done great

Continued.

things for us already, wherefore we rejoice, wherefore we rejoice, wherefore we rejoice. Hallelujah, Hallelujah,

Mez. Pia. Forte.

Hallelujah,

Hallelujah, Hallelujah, Hallelujah, Hallelujah, Halle - - - lu - - - jah.

Hallelujah,

I wait, &c.

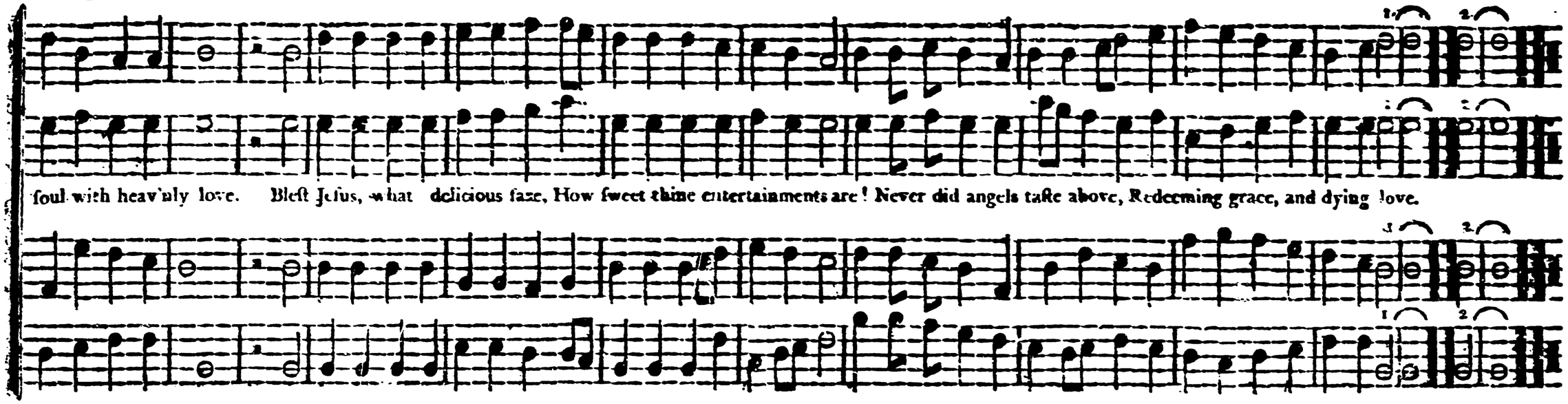
Fain would my eyes my Saviour see, Fain would my eyes my

Let my religious hours alone;

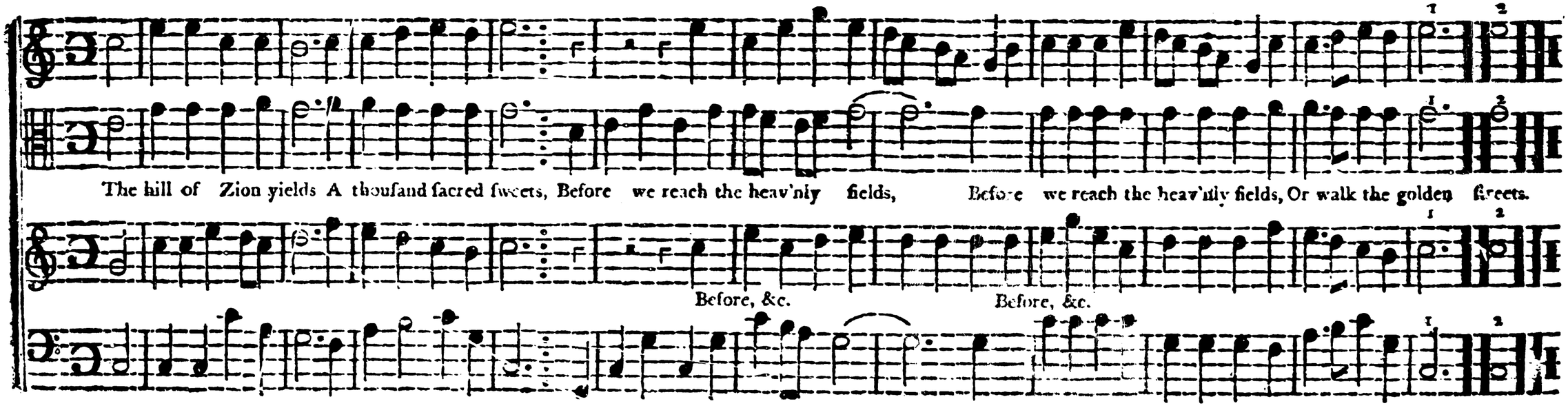
Far from my thoughts vain world be gone,

Saviour see, I wait a visit, Lord; from thee, My heart grows warm with holy fire, And kindles with a pure desire. Come, my dear Jesus, from above, And feed my

Continued.



CONCORD. S. M.



Come, my beloved, haſte away, Cut ſhort the hours of thy delay, Fly like a youthful hart or roe, Over the hills where ſpices grow.

Fly like a

Fly like, &c.

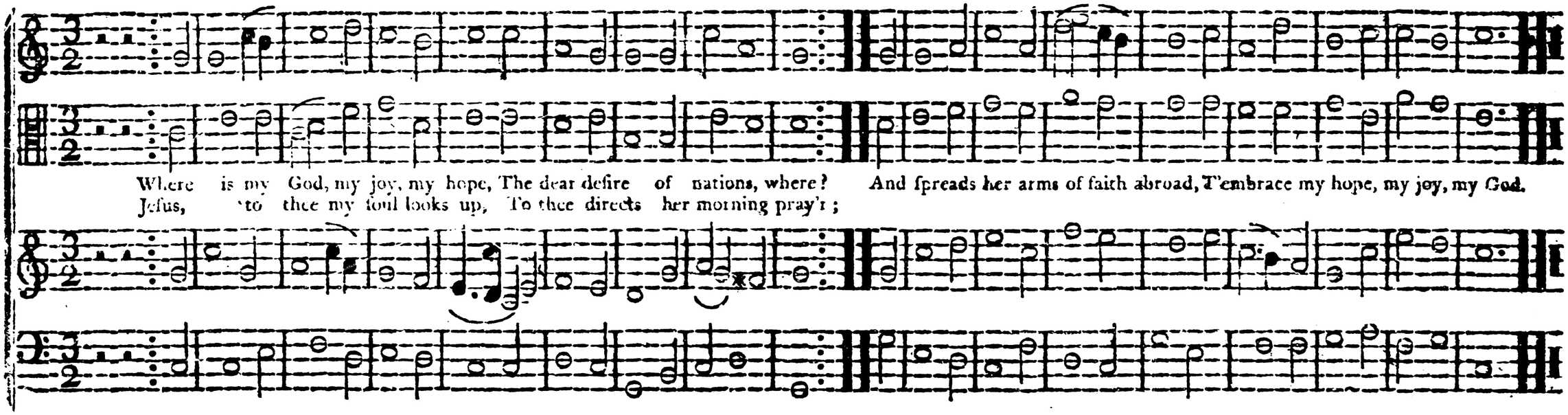
Fly like a youthful hart or roe, O - - - ver the hills where ſpices grow, Over the hills where ſpices grow.

Fly like, &c.

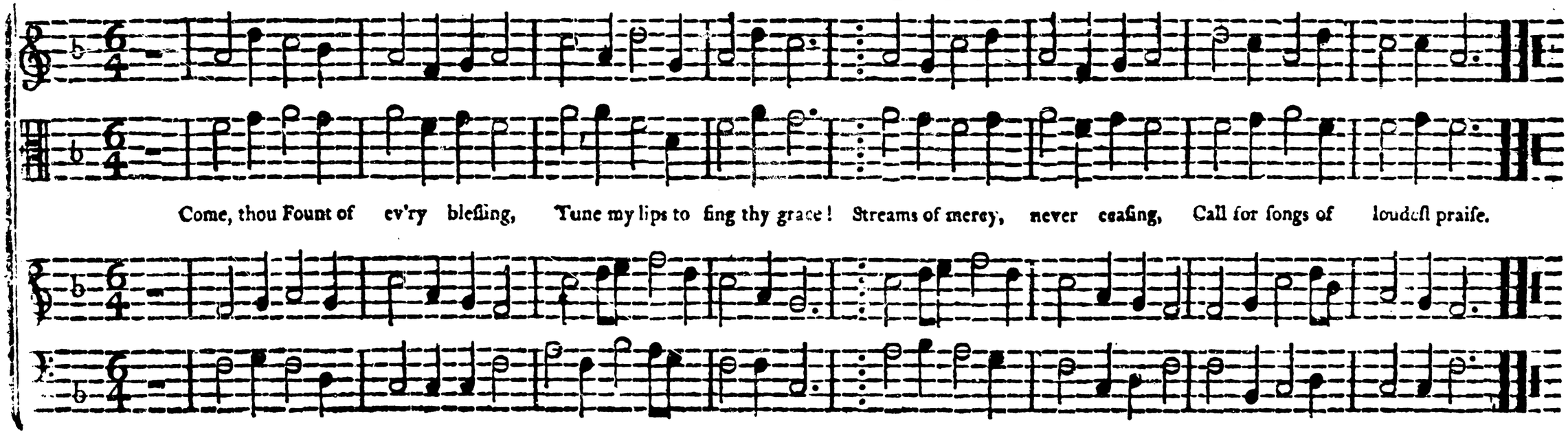
Fly, &c.

youthful, &c.

WINCHESTER. P. M. No. 6.



CHARLESTON. P. M. No. 8.



Air.

Light of thoſe whoſe only dwelling Borders on the ſhades of death, Come, and thy dear ſelf revealing, Diſſipate the clouds beneath. The new

heav'n's and earth's Creator, In our deepeſt darkneſs riſe, Scatt'ring all the night of nature, Pouring day upon our eyes.

Pia. For.

St. John's. P. M. No. 18.

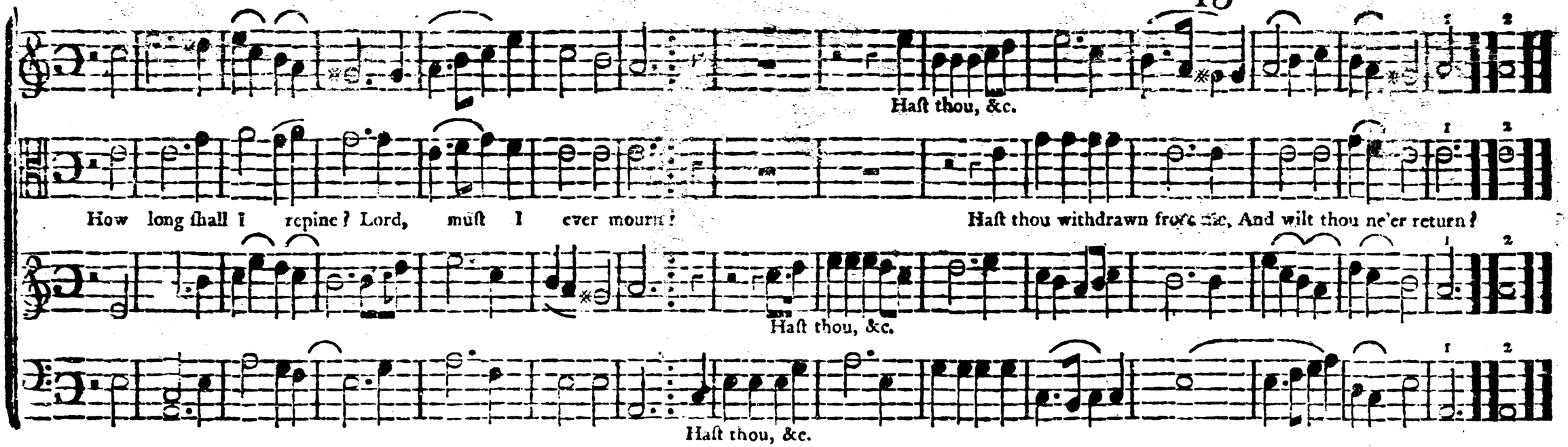
O love divine, how ſweet thou art, When ſhall I find my willing heart All taken up with thee? I thirſt, I faint, I

die to prove The greatneſs of redeeming love, The love of Chriſt to me, The love of Chriſt to me.

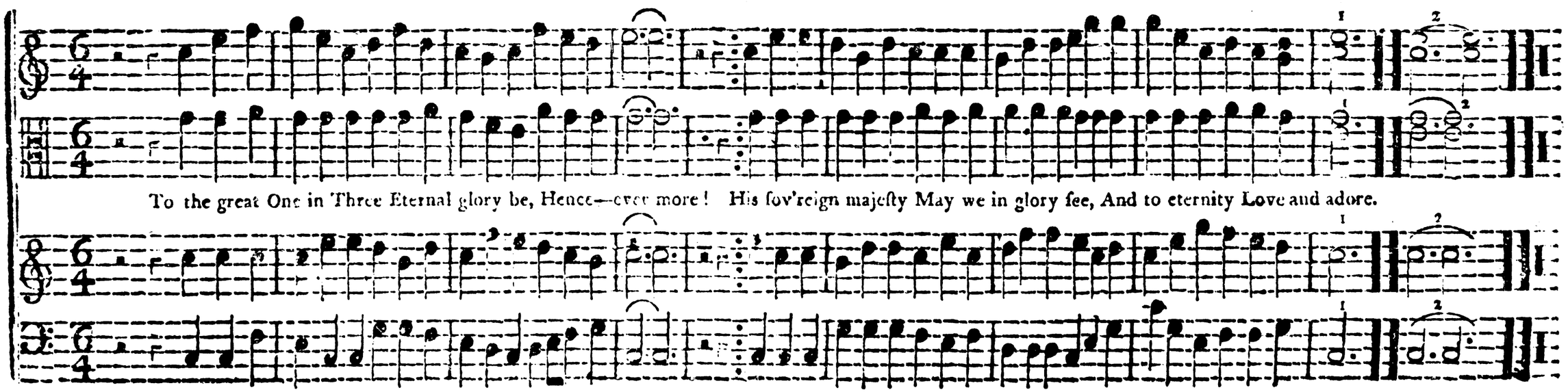
Thou great myſterious God, unknown, Whoſe love hath gently led me on, Ev'n from my infant days;

Mine inmoſt ſoul expoſe to view, And tell me if I never knew Thy juſtifying grace.

MADDISON. P. M. No. 43.



BALTIMORE. P. M. No. 22.



EXPLANATION of the PARTICULAR METRES.

Number of the Metre.	Name of one Tune of each Metre.	Lines in a verse.	Number of syllables in a line. ; : ¡ ! lines which rhyme.	Number of Tunes.
No. 1	Greenfield,	6	8,8,8,8,8,8	7
2	Freedom,	6	10,10,10,10,11,11	4
3	Amsterdam,	8	7,6,7,6,7,7,7,6	2
4	Lenox,	6	6,6,6,6,8,8	9
5	Middleton, d.	8	7,7,7,7,7,7,7,7	7
6	New Haven,	6	8,8,8,8,8,8	5
7	Hampton, d.	8	8,8,8,8,8,8,8,8	4
8	Bethel,	4	8,7,8,7	5
9	Triumph,	6	6,6,9,6,6,9	2
10	Judgment,	6	10,10,10,10,10,10	2
11	122d Pfalm,	6	6,6,8,6,6,8	4
12	Babylon,	4	10,10,10,10	3
13	Longfield,	6	6,6,7,7,7,7	2
14	St. Michael's,	4	10,10,11,11 Prop.	3
15	Littleton,	6	8,7,8,7,4,7	*4
16	Manchester,	4	11,11,11,11	2
17	Mendon,	8	7,6,7,6,7,8,7,6	3
18	Muficians,	6	8,8,6,8,8,6	5
19	Petition,	6	7,7,7,7,7,7 or coup.	2
20	Chriftmas,	5	8,6,4,5,8	2
21	Burton, d.	6	5,5,12,5,5,12	5
22	Birmingham,	7	6,6,4,6,6,6,4	2
23	Wiltfhire,	4	11,8,11,8	2
24	Middlefex,	6	8,7,8,7,7,7	2
25	Eaft Greenftead, d.	10	7,7,4,4,7,7,7,4,4,7	3
26	New Year, d.	8	5,5,5,11,5,5,5,11	2
27	Wakefield,	6	8,6,8,6,8,8	2
28	Devonfhire, d.	8	7,6,7,6,7,6,7,6	2
29	Dartmouth,	6	6,6,6,6,6,6	2
30	Prieftley,	4	8,7,8,7	2
31	Havant,	4	8,3,3,6 or 8,6,6	2
32	Pinckney Street,	6	8,8,7,8,8,7	2
33	South Carolina,	4	7,6,7,6 Peculiar ac.	2
34	Bunker-Hill,	5	Sapphic, 11,11,5,6,5	2
35	Chefhunt,	6	8,8,8,8,7,7	1
36	Mount Calvary,	10	7,8,7,8,4,4,7,4,4,7	1
37	Vermont,	6	8,8,8,8,8,4	1
38	New Chefter,	8	6,6,6,6,8,6,8,6	1
39	Sophronia,	4	10,8,10,8	1
40	Iconi,	8	6,6,8,4,6,6,8,4	1
41	Potomack,	9	6,6,6,6,6,6,6,6,6	1
42	Orangeburgh, d.	8	8,8,6,6,8,8,6,6	1
43	Trenton,	4	6,6,6,6	2
44	Richmond,	6	7,8,7,8,7,8 Peculi.	1
45	Haverhill,	8	7,7,7,7,7,8,8	2

d Stands for double; and implies that there are fingle tunes of the fame metre which take in only half the quantity of lines here laid down.

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* Tunes with this mark * were never before publiſhed.